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HEAVTON TIMORVMENOS

EDITED, WITH

AN INTRODUCTION AND NOTES

By ANDREW F. WEST, Ph.D.
GIGER PROFESSOR OF LATIN IN PRINCETON COLLEGE

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HARPER'S NEW CLASSICAL SERIES.

UNDER THE EDITORIAL SUPERVISION OF

HENRY DRISLER, LL.D.,

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PREFACE.

The text of this edition is substantially that of Umpfenbach (Berlin, 1870). No variations have been admitted except those due to the employment of archaic orthography, to some inconsiderable alterations in the punctuation, and to a few readings in the text. These latter, which have been very sparingly allowed, are collected under the "Textual Notes" at the end. Constant regard has also been paid to the labors of Bentley, Ritschl, Madvig, Corssen, Ussing, Spengel, Fleckeisen, Wagner, and Dziatzko, as well as to Parry and other less important writers. For purposes of illustration in the comparison of the metres of Terence with irregularities in English rhythms, I have drawn examples chiefly from Guest's "History of English Rhythms."

While thus taking advantage of the results of others, I have added some of my own. In so doing it has been my aim to combine in one the lights which come from various sources and modes of interpretation in order to make clear, not the minute points, but the leading features of the plays. On such a mode of treatment the value of Terence as a college text-book depends. The object should be to acquaint the student with Terence's Latin as a model of refined style, to make clear his truthful view of ancient domestic life, to define his place in the history of Roman literature in respect to his Latin predecessors and his Greek models, and to insure at least a general understanding of what kind of Latin he employed and of its bearing upon his metres. This done (and it can be done while reading one play of Ter-

ence), the way is opened once for all to the rest of Latin comedy.

Because of the unusual orthography, the grammatical peculiarities and the unfamiliar style, especially as seen in the broken sentences in the dialogue parts, students are apt at the outset to find the piecing together and translation of Terence a laborious task. Later, if occupied with the reading only, they find it too easy and are in danger of understanding the author superficially. The remedy for these evils is to devote considerable attention at the very start to those peculiarities in the language and style of Terence which are notably different from normal Latin, and then to pursue the reading both for its literary benefits and as a guide to a sound appreciation of ancient life and manners. The opportunity to improve one's English by translating Terence is very great, and much should be made of it.

Students are often perplexed by their failure to follow the course of the plot. To this point strict attention is necessary on the part of the instructor. The various marks by which the poet indicates and connects the different characters and incidents so that they stand together in one course of action must be closely watched. Among the most important of these marks of reference are, of course, the pronouns and all pronominal words. A clear understanding of these is highly important.

I have thought it best to insert some explanation of the metres, although this is not usual in the text-books of Terence. I see no reason why a student of moderate ability should not be able to understand clearly the dramatic importance of the chief metrical changes, and even to read the metres so as to appreciate correctly, if only in a general way, the popular pronunciation of early Latin and the ordinary flow of comic versification.

ANDREW F. WEST.

PRINCETON COLLEGE, *September*, 1888.

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A*

INTRODUCTION.

I. Native Beginnings of Latin Comedy.

The debt of Latin to Greek literature is nowhere more clearly seen than in comedy. Like every other form of poetry, excepting satire, which the Romans claimed as entirely their own (*satira tota nostra est;* Quintilian, X. 1), the comic drama native to the soil of Italy was stimulated into a true literary life only by contact with the almost faultless models of the Greeks. Before this period of contact, which began about the end of the first Punic war (241 B.C.), the Romans had no literature worth the name. Certain rude and unpromising beginnings of comedy existed in scattered local forms. Among these were the Fescennine verses, named from the village of Fescennium in Etruria. They were originally popular harvest-songs, and were arranged in responsive form, perhaps in alternate verses. Their poetic and literary character was of the rudest type, and their wit was the coarse bantering give-and-take of country louts in the harvest field. Other varieties were the *satura*, a merry medley sung (perhaps by masked performers) at festivals in the country, and the *mime* or pantomimic farce. A better kind of performance was the *fabula Atellana*, named from Atella, a town of the Oscans in Campania. This contained some elements of a formal play, and was rendered by a set of volunteer masked actors who were young men of patrician families. The play consisted of "comic descriptions of life in small towns, in which the chief personages gradually assumed a fixed character." * No pro-

* Teuffel, Latin Lit. § 9.

fessional actors were introduced. It had a more fixed literary form than the other early dramatic attempts, because it was largely composed in Saturnian metre. This verse, though admitting of much freedom and irregularity, is substantially a trochaic measure of six feet preceded by a starting syllable. An example which will serve to represent it in English is

"The | queén was ín her párlor eáting bréad and hóney."

In Latin,

"Cor|néliús Lucíus Scípió Barbátus."

It is easy to see how the existence of this as the sole native metre among the Romans would prepare the way for naturalizing first of all such versifications of the Greeks as most closely resembled the Saturnian. These were the trochaic metres and their complement, the iambic, the two standard measures of Greek comedy. Later, when Greek influence had succeeded in moulding the Latin metres, the Saturnian was considered a kind of iambic or trochaic verse.

From such elements as these there was but little prospect of the outgrowth of a high order of comic drama. The language of the Romans was as yet imperfectly developed, their rhythms were confined to the careless Saturnian verse, their social life was still comparatively simple and unpolished, and their minds were naturally practical and little inclined to a leisurely cultivation of letters. In such a state of affairs the influence of the Greeks began to make its way towards Rome and revealed to the Italians, hitherto unversed in art and literature, the masterworks of a civilization which had been refined for generations. Among these were the plays of the New Comedy of Athens, the latest and in some respects the highest works of Greek comedy.

II. Greek Comedy.

Among the Greeks the comic drama had passed through its full course of development before its influence began to affect Latin literature. Though it flourished outside of Athens

from an early date, as in the Sicilian comedy, of which Epicharmus was the most noted writer, its principal development was among the Athenians, with whom it passed through three stages, named respectively the Old, the Middle, and the New Comedy.

The Old Comedy lasted for somewhat less than two centuries, probably until about 375 B.C., a generation later than the close of the Peloponnesian war in 404 B.C. Its most flourishing time was at the culmination of the political influence of Athens. Its greatest representative was Aristophanes, and its spirit was directly personal and political. Real persons were portrayed under real names, and its fearless references to men and events invested it with the character of public censorship. The democratic freedom of Athens has full play here. It is untrammelled and unconstrained both in its internal ideas and its public privileges. Its tone varies and shifts so as to reproduce any phase of political or private life at will, and veers back and forth with the utmost freedom from high patriotic sentiment clothed in exquisite poetic grace to the other extreme of grossness and scurrility.

Next came Middle Comedy, soon after the Peloponnesian war, and continued through the transition age which ended with the overthrow of Greek liberty, by Philip of Macedon, about 330 B.C. It is itself a transition from the Old to the New Comedy. Its features are not always easy to define. Instead of the sharp, direct portrayal of individual men and actual events, we meet with fictitious names and the description of men by the types or classes to which they belong. Greater care seems to have been bestowed upon the elaboration of the plot and in general a departure is made from the extravagance and openly personal style of the former comedy towards more abstract literary ideals. The logical and historical outcome of the first two periods was the New Comedy, wherein both persons and names are fictitious, and the play becomes a delineation of human nature in its lighter

phases. The behavior of the various types of men towards each other in their domestic and social relations, and this behavior as the means through which we obtain a philosophic glimpse at what men really are, is the subject-matter, which is treated in a humorous and genial spirit by the writers of the New Comedy. The directness, the rank virility, and the unrestrained license of the Old Comedy were not essential, but accidental, to the comic drama. These disappeared, and with them the Old Comedy, out of whose elements of universal value was developed the New Comedy, which is simply the Old refined and led away to abstract ideals. It is abstract, non-political, refined in style, symmetrical in form, and delicately philosophical in spirit—the comedy of character and manners, which was the last finished product of the Greeks in this direction, and which also contains ideals to which the greatest comedians of Latin and modern times, as Plautus, Terence, Shakespeare, and Molière, with more or less consciousness of obligation have shaped their comic dramas.

The chief writers of this period are Menander, Diphilus, and Philemon, who were contemporary. Philippides, Apollodorus, and Posidippus also flourished about the same time. Among these the chief place belongs to Menander of Athens (342–291 B.C.), because of his general literary superiority, his fame in antiquity, and his marked influence both on later Greek writers, as Alciphron and Lucian, and on the Latin comedians. Of Terence's six plays, four—the "Andria," "Heauton timorumenos," "Eunuchus," and "Adelphoe"—are modelled on plays of Menander, and these are generally admitted to be, on the whole, superior to the other two—the "Hecyra" and "Phormio"—which are based on plays of Apollodorus.

III. Menander.

Of the hundred or more plays of Menander not one has come to us entire. Nothing of what he wrote is now extant, except what has been saved by quotation in other writers,

and by collections of extracts. In these fragments, which amount to considerably more than two thousand lines, there are preserved passages of sufficient length to assure us both as to his style and spirit. His style is easy and spontaneous, and couched in the language of quiet refinement. His sentences read as if they were written but once, and then once for all. They move on in their course without break or jar, unhindered by anything involved or labored or obscure. Free from pretentiousness, and unencumbered by external ornamentation, their beauty and charm lie in their clear simplicity. His spirit is in harmony with his style, and runs in a delicately philosophical vein. His philosophy, as seen in his writings, is drawn from two sources. His analysis of human nature and of its modes of operation is derived from Aristotle through Theophrastus. Aristotle had advanced beyond the maxim of Socrates, *γνῶθι σαυτόν*, which made self-observation the instrument of investigating the human mind, and had given a large place to the supplementary method of investigating human nature by observing others as well as one's self. The problem in this form is to find what men are by what they do, and for this the more instances observed the better. This teaching of Aristotle was further elaborated by his pupil Theophrastus, and may be seen in his "Characters," a series of sketches of the leading traits and peculiarities of men. On the groundwork of Aristotle's analysis he works out to fine details portraitures which are illustrations of his master's teaching. Menander came under the influence of Theophrastus, and thus received both the teaching of Aristotle and its applications as wrought out by Theophrastus. Under the influence of these antecedents Menander wrote his plays, and employed the observation of others as his means for attaining a truthful view of what men were. He has recorded a sentiment of this sort in his play "Thrasyleon:"

> *κατὰ πόλλ' ἆρ' ἐστὶν οὐ καλῶς εἰρημένον*
> *τὸ γ ν ῶ θ ι σ α υ τ ό ν· χρησιμώτερον γὰρ ἦν*
> *τὸ γ ν ῶ θ ι τ ο ὺ ς ἄ λ λ ο υ ς.*

The second philosophic influence under which he fell was that of the tragic poet, Euripides. To this source we may trace his view of the end and conduct of human life—his practical philosophy, as contrasted with his speculative philosophy derived from Aristotle. It is a refined Epicureanism. Make the best of things as they are. Enjoy life temperately, otherwise your pleasure will become pain. Avoid excess and all the rough extremes of character and conduct, all moroseness, petulance, extravagance, and eccentricity. Keep to the golden mean of genial contentment. This is the best that life can yield. As for the gods—honor them, whether you believe in them or not. It will add to your comfort. There is nothing beyond. This life is all. Enjoy it. It is the philosophy of Horace.

These two elements, his view of what men are as ascertained by how they behave in the ordinary relations of life, and his view of how men ought to behave, furnish the foundation of his plays. The way in which men behave, so presented as to enable us to read between the lines how they ought to behave, is the theme, capable of endless variation, which is wrought out in the New Comedy, and most conspicuously by Menander.

Soon after the death (in 291 B.C.) of Menander, who was the last great master of the New Comedy, its light died out and was never rekindled among the Greeks. Its next shining was to be by reflection and at Rome.

IV. Latin Comedy under Greek Influence.

In the year 240 B.C. (almost coincident with the close of the first Punic war in 241 B.C.) the first Latin comedy was brought out upon the stage at Rome. It was merely a Greek play arranged in Latin with inconsiderable alterations by Livius Andronicus, a Greek who had been brought as a prisoner of war some thirty years before from Tarentum to Rome, where he made his acquaintance with the Latin language and Roman life. His literary value, in the judgment

of Horace and Cicero, is nothing, and his importance is due only to the fact that he is the pioneer in the series of Latin comedians and furnishes an illustration of the route by which the influence of Greek comedy travelled to Rome, namely, through the southern part of Italy, where there had existed for centuries a Greek civilization, which received from Athens what was to be handed over later to Rome.

The principal names in the *comoedia palliata*,[1] or the Latin comedy derived from the Greeks, are four — Naevius, Plautus, Caecilius, and Terence. Naevius came to Rome soon after the first Punic war, in which he had served as a soldier, and brought out his first play about 235 B.C. He was by birth a Campanian and in all probability a Roman citizen. He adapted both tragedies and comedies from the Greek, and attempted to exercise a freedom of comment on public men and affairs such as prevailed in the earlier comedy at Athens. For offences of this nature, and especially for one directed against the Metelli, one of whom was then consul and another *praetor urbanus*, he was arrested and thrown into prison. He apologized for his defamatory verses by inserting his retractions in two plays, the "Ariolus" and "Leo," which he wrote while in confinement. The strictly legal penalty for his offence was death, but he went into banishment to Utica, probably because as a citizen he was entitled to take perpetual exile in place of the death penalty. His death occurred at Utica probably somewhat later than 204 B.C. His treatment by the authorities determined the non-political character of all subsequent Latin comedy. His style is vigorous and direct. He is a plebeian of plebeians in his whole attitude. Strong native humor and rough common-sense, coupled with a firm mastery of the Latin language, are the marks of his poetry, which remains to us only in the form of scattered fragments. Of his style Cicero says "*luculente scripsit.*" His

[1] So named from the *pallium*, a Greek cloak worn by the actors. There was also the *comoedia togata*, in which the costume was strictly Roman. Afranius was its chief poet.

epitaph claims that after he passed into the realm of Orcus men at Rome forgot how to speak the Latin tongue:

> "Itaque postquamst Orcino traditus thesauro
> Obliti sunt Romae loquier Latina lingua."

He wrote both in Saturnian verse and in the imported metres of the Greeks.

A younger contemporary of Naevius was Titus Maccius Plautus (254–184 B.C.), the greatest of the comic poets of Rome. Twenty of his plays, besides a considerable number of fragments, have come down to us. He was born of poor parentage at the little town of Sarsina in Umbria. As manager for a company of actors and a stage decorator he acquired a modest fortune. In consequence of a reckless disposition of this in bad investments he was suddenly reduced to work as a slave in grinding at the mill. Meanwhile he managed by writing plays to extricate himself from poverty and devoted himself to the comic drama, which he ruled at Rome for more than a generation in his own lifetime. His checkered career had made him master of the phases of the life of the *plebs* and the slaves, in the delineation of which phases his native genius is to be seen most clearly. Although the Greek comedians serve as his acknowledged models, his treatment of their work is free and careless. They furnished him the literary and metrical forms by which he was ruled; but their contents are freely rehandled with the view of suiting his audience. His exuberant and almost riotous style of humor, his rustic coarseness, and blunt, open fashion of speech would naturally have led him to reproduce the Old Comedy rather than the New. But he knew better than to attempt it. The warning of Naevius was before his eyes. He expressly says in his Persa (I. 2. 23–24) that he would be a fool to comment on public affairs, as they belong properly to the magistrates:

> "Sed sumne ego stultus, qui rem curo publicam,
> Vbi sunt magistratus, quos curare oporteat?"

Consequently he was shut up to the New Comedy for his models; although he made considerable use of Epicharmus of Sicily, the strong and racy flavor of whose plays was agreeable to his own tastes. But his literary efforts were carried on under the pressure of two great restraints, and his impatience under the diversion of his capabilities from their full and open play is discernible in his style. His first restraint was, of course, political. Flings at the authorities, after the manner of Aristophanes, were regarded at Rome as a form of treason because they were directed against the living representatives of the State, and however much his plebeian hearers would have applauded his thrusts, his career as a poet would have been summarily ended. This alone would have debarred him from the Old Comedy. His second restraint was in the nature of his audiences. The Roman *plebs*, although vigorous and with an open eye for much that was genuinely comic, was uncultivated and boorish. If we would discover what it would be sure to enjoy, we have only to glance at the character of the early native Latin comic literature. The farce, the pantomime, the broad joke, and rough banter are its constituents. Had Plautus ventured to serve up to his hearers the fine productions of Menander in their original delicacy, they would not have tolerated the attempt. That he was capable of such higher efforts, however, is shown by some of his plays. Guizot well calls them the "aristocracy of his writings," and by these we ought to judge his genius. But they were not the popular plays in Rome. In this dilemma, being a prudent as well as an adventurous poet, he attempted to strike a middle course. He accepted the New Comedy as the vehicle for his own ideas. He abridged its contemplative and philosophic side, which would have been so tedious to his hearers, and sometimes by using two Greek plays at a time managed to extract from their two plots enough action and excitement to appease his auditors through one Latin play. This process was called *contaminatio*, or "mingling." Into this work he wrought here and there side-diversions and

tracts of his own writing, and by freely rehandling his originals and adding broad touches of his own succeeded in producing plays to which his audiences would listen. In a later and more refined generation Horace (Ars Poetica, 270) tried to look with disdain both on his strong mother wit and his imperfect metres:

> "At vestri proavi Plautinos et numeros et
> Laudavere sales; nimium patienter utrumque,
> Ne dicam stulte, mirati."

But this harsh judgment of Horace, who is loath to acknowledge either his own obligations to his Italian predecessors in poetry, or their intrinsic excellence, was not accepted by antiquity or in later times.

The importance of Plautus is linguistic as well as literary. He used the Latin language as none before him had done, and when he had finished his labors it had advanced by a great stride towards its classical stage. His masterly carelessness, that *neclegentia* which Terence praises, is not to be confounded with slovenliness or indifference to modes of expression. In reading Plautus we feel that the hand of a master is struggling with a yet undeveloped instrument of expression. He does not transform the language by bending it to the rules of methodical precision, but, employing it with a fruitful inventiveness, constantly directs it towards a greater organic unity without stripping it in any wise of its native vigor.

His metres are those of the Greek comedy, and their yoke he attempts to impose on the rhythmically unordered Latin of his time. The loose and careless popular pronunciation of that age, when the carefulness of classical pronunciation was as yet unknown, made the moulding of the Latin language to Greek metres a stubborn task, which was not completed until a century after his death. Consequently his verses do not move along with that facile readiness of pace which marks Greek poetry, but crowd and jostle unevenly in their irregular and hurried march to the step of the Greek

metres. For this reason the metres of Plautus, being based on known Greek models and applied to the subjugation of a language hitherto unconformed to poetic regularity, are of the highest value for the study of the pronunciation and development of Latin.

The successor of Plautus was Caecilius, who began to write about 200 B.C., a time when the influence of the elder master was at its highest. An Insubrian by birth, he was brought to Rome as a prisoner of war and was afterwards released. After the death of Plautus he was the principal light of Latin comedy until Terence. Of his plays scarcely anything remains. He appears to have advanced a step from Plautus in the direction of closer fidelity to his Greek originals. Instead of writing plays with Latin titles, as Naevius and Plautus had commonly done, Caecilius gives most of his plays their Greek titles, and in this set the example for Terence. Horace praised his dignity of style in the saying *vincere Caecilius gravitate*, and there is reason to believe that he abandoned the frequent extravagance which characterized Plautus and, at least to this extent, prepared the way for his successor.

V. Terence.

Publius Terentius Afer (186–159 B.C.), or Terence, succeeds Caecilius and closes the roll of the great Latin comedians. He was born in Carthage, and early in his boyhood came to Rome, where he served as a slave the senator Terentius Lucanus, who was so pleased with his personal appearance and intelligence that he had him brought up genteelly (*liberaliter institutus*) after the style of the young patricians. His own name Publius was supplemented by Terentius from his master's name, and by Afer, which indicated his place of nativity. When less than twenty years of age he received the favorable notice of Caecilius, then the ruling spirit in literary circles at Rome. The account of the first meeting between the two poets is preserved in Suetonius. After Terence had written his first play, the "Andria," and had

handed it in to the aediles in order to obtain their license, he was invited to read it before Caecilius at dinner. As he was dressed somewhat poorly, he began to read the "Andria" while sitting on a low bench at some distance from the table. After he had read a few verses Caecilius was so impressed by their excellence that he invited the poet to recline by him at the table, where he read over other passages to the great satisfaction of his host. He soon obtained the friendship of the literary party of which Caecilius was then the leader, the "young Rome" party of the *nobiles* who favored adherence to Greek models, as against the other party headed by Luscius Lavinius, the *maliuolus uetus poeta* of Terence's poems, who insisted on a strict imitation of previous Latin poets. The prologues to Terence's plays are largely occupied in repelling attacks from this quarter. In the circle to which he was admitted were Scipio Africanus, Caius Laelius, and Furius, men of the best families and leading patrons of the new literature of Rome. His intimacy with them led to the rumor, which his enemies persistently circulated, that these *homines nobiles* assisted him in composing his plays. Although Terence notices this charge in some of his prologues, he neither denies nor admits it, but only says that he is happy to be in so good company. The truth seems to be that Terence needed their favor, and that they, like *dilettanti* of later times, looked over his plays and offered their suggestions and criticisms, while Terence adopted such as suited him and rejected others, without desiring to dissipate the popular rumor which would naturally be so flattering to his noble friends. After writing six plays and producing them upon the stage between 166 and 160 B.C., he determined to leave Rome for a while and pursue his studies of Greek comedy and life in Greece itself. According to one account he left Rome to escape the sight of his friends, because he was suddenly reduced to poverty. But the real reason is to be found in his determination to surmount the criticisms and attacks of his

literary enemies by returning to Rome to enjoy the new triumphs which the prestige of new plays written after inspection of the Greek comedy in its ancient home would almost certainly secure him. However, he was not destined to realize his desires, and died before he could return. According to one account he was shipwrecked on the homeward voyage, and his translations of the hundred and eight plays of Menander perished with him—a statement of little value except in so far as it shows how highly Terence rated Menander. Another account places his death in Arcadia, in consequence of an illness occasioned by the loss of his new plays with his baggage, which he had sent ahead to the ship on which he was to return to Rome.

All his six plays have been transmitted to us. They are as follows:

I. The "Andria," based on the Ἀνδρία and Περινθία of Menander. First performed without a prologue 166 B.C.

II. The "Hecyra," based on the Ἑκύρα of Apollodorus, possibly with some traces of the Ἐπιτρέποντες of Menander also. First performed 165 B.C.

The "Andria," was probably performed a second time with a prologue 164 B.C.

III. The "Heauton timorumenos," based on the Ἑαυτὸν Τιμωρούμενος of Menander. First performed in 163 B.C.

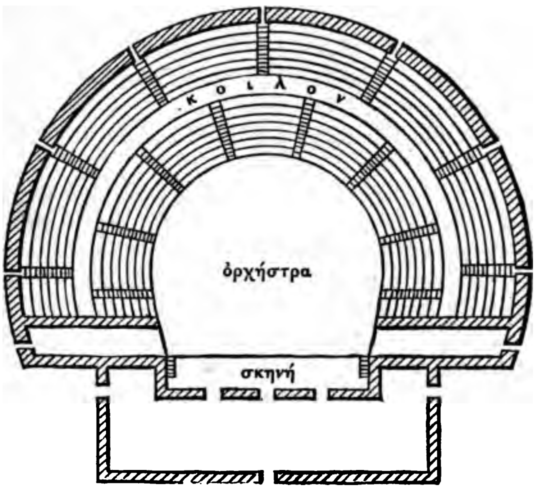
IV., V. The "Eunuchus," based on the Εὐνοῦχος and Κόλαξ of Menander, and the "Phormio," which is taken from the Ἐπιδικαζόμενος of Apollodorus. Both these were first produced in 161 B.C.

VI. The "Adelphoe," taken from the Ἀδελφοί of Menander with one scene inserted from the Συναποθνήσκοντες of Diphilus. It was first performed 160 B.C. In this year the "Hecyra" was also twice performed.

VI. Early Roman Theatres.

These plays were presented to the public in wooden theatres, whose arrangement was roughly copied from the splen-

did theatres of the Greeks. A Greek theatre (represented below), when viewed from the actor's position, displayed the following triple arrangement: first, the stage (*σκηνή*) on which the actors performed; second, the semicircular space (*ὀρχήστρα*) directly in front of the stage; and third, the audience-place (*κοῖλον*), composed of concentric rows of seats rising in receding tiers beyond the *ὀρχήστρα*, and with cross aisles radiating outward.



GREEK THEATRE, GROUND-PLAN.

The Roman theatre was laid out in double, instead of triple division. The *ὀρχήστρα* of the Greeks, which had served as the place for the action of the chorus or band of trained singers, disappeared from the Roman theatre, in which there was no chorus, and became part of the *cavea*, or audience-place, which thus included the whole space formerly devoted by the Greeks to the *ὀρχήστρα* and *κοῖλον*. The *cavea* itself was sometimes divided by a broad aisle into two portions, the forward or more desirable, and the more

distant portion. Such was the noisiness of a Roman audience that those sitting in the *ultima cavea*, the backmost seats, were apt to lose the words of any except the best actors. The rows of seats in the *cavea* were called *gradus*, and the separate wedge-shaped sections embraced between the radiating cross aisles were named *cunei*.

Before the time of Terence seats were often partly or wholly lacking, and the spectators stood as they witnessed the plays. The stage itself (σκηνή) was called the *proscenium* or *pulpitum*, and its background, which contained the fixed scene, was called the *scaena*. With Terence this is regularly (except in the "Heauton timorumenos") a street scene in Athens. Three doors, at nearly equal distances, faced upon the stage. They were the doors of three houses. The two houses on the left were usually immediately adjoining. The third is placed at the right side of the stage. These three face on the *via*, or public street. Running back between them is an *angiportum*, or narrow street, which led to the *forum* (the ἀγορά) near the Acropolis, or else towards the Piraeus, the seaport of Athens. On this main *via* the play was acted, and the various characters entered the stage either from the house doors or by the *angiportum*. Occasionally, but not frequently, they entered from the wings, as in the instance where Davus, in the "Andria," runs around the square and returns.



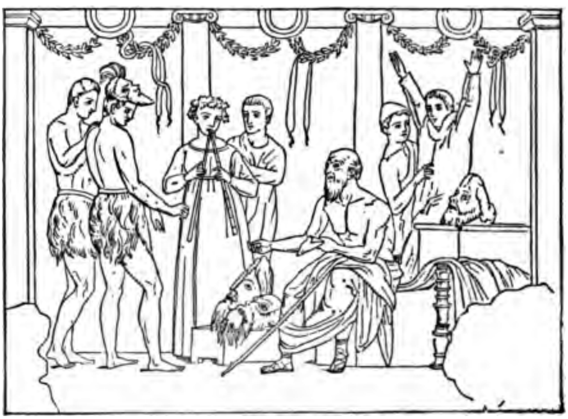
COMIC MASKS.

The actors were always men. They were in costume and disguised by masks. The mask was furnished with a resonant mouthpiece to increase the effect of the actor's voice. The color of the hair helped to indicate in what *rôle* the

actor appeared. White hair indicated a *senex*, black hair an *adulescens*, and red hair a *seruos*. The mask was so fashioned as to stand for some leading emotion, and the fixed look of alarm, or rage, or joy, with which the actor entered the stage, remained unchanged until his mask was shifted at the end of the scene or act.

Ordinarily not more than three principal, or speaking actors were allowed to be present simultaneously before the audience. This tradition was inherited from the Greeks.

The music was of a simple sort, and was performed on two *tibiae*, or flute-like pipes, by one performer, the *tibicen*. Besides this musician there was the *cantor*, a singer who sang such parts of the play as were arranged for musical accompaniment. These lyrical bursts, which are far less common in Terence than in Plautus, were called *cantica*. In these the *tibicen* played the music, the *cantor* recited or sang the words, and the actor merely made the appropriate gestures in pantomime. In the appended cut is a representation of the masking-room, or "green-room," of an ancient theatre. The composer of the play is seated near the table and is instruct-



MASKING-ROOM.

ing one of the actors in his part. The actor's mask is still raised. Near by stands the *tibicen* clothed in a long robe and trying the tune of the *tibiae.* Another actor is being robed for the stage. Various masks are scattered about, and there seems to be general preparation in progress for a rehearsal.

VII. The Public Games.

Terence's plays were performed at the public games. The "Andria," "Eunuchus," "Heauton timorumenos" and "Hecyra" first appeared at the *ludi Megalenses*, held in the springtime in honor of Cybele. The "Phormio" was brought out at the *ludi Romani*, which were celebrated in September, and the "Adelphoe" at the funeral games in honor of Aemilius Paulus. The "Hecyra" was also attempted unsuccessfully at funeral games in honor of Aemilius Paulus, and, later, with better success at the *ludi Romani.* To produce comedies at these great popular festivals before a capricious and unmannerly audience, which was easily diverted by the other entertainments in progress, was a task of no slight difficulty. At best the play was a side-show, and not the principal attraction at the games. It could not hope to hold its own when the great processions came by, or when the rumor spread that the gladiators, or pugilists, or tight-rope dancers were about to perform. The first audience that witnessed the "Hecyra" dispersed in a tumult at the *expectatio funambuli*, the rumor that the tight-rope dancer was about to exhibit out-of-doors. Ambivius Turpio, the most distinguished actor of his time, who helped to make the fame both of Caecilius and Terence, had to plead more than once for a hearing, and lamented the *dubia fortuna scaenica* by which the best efforts of the comic poets were imperilled. Hence it was that Terence, who refused to debase his plays for such audiences, was not a favorite with the people in his lifetime. He was in advance of his age, and the appreciation of his works was confined to a small circle until the time of Cicero and Caesar, when his great literary merits won their due recognition.

VIII. Plots and Characters in Terence's Plays.

As the scene of Terence's plays is at Athens, so his *dramatis personae* are Athenian also. His unvarying theme is the domestic life which was pictured in Menander. Each play turns on the old but constantly new story of the antagonism between the follies of youth and the severity of fathers. The chief figures which appear are the severe and the easy-going father; the openly wild youth and his companion (sometimes a brother), who is supposed to be exemplary in every way until events unmask him; the various sorts of slaves, from the simple-minded and faithful to the crafty *seruos fallax* whose adroit stratagems often make him the character of greatest interest, and the *meretrix* or courtesan. Besides these we find the greedy parasite, the *leno* or pander, the benevolent uncle, the long-lost daughter, and the interesting *ancillae*, some of them light-headed and talkative, and others sedate. The *matrona*, or mother, rarely appears, but when she does, is invested with dignity and gentleness, even if she is sometimes dull. One day ordinarily suffices for the events, whose happy issue is invariably marriage and a general reconciliation. In the "Andria," we spend a day at Athens from the morning, when the marketing is brought home by the slaves, to the noontime, when the young men are lounging idly in the *forum*, and on until it grows dusk, and the time for celebrating the wedding has come. In the "Heauton timorumenos" the scene opens late in the afternoon. A night is supposed to elapse after the second act. The rest of the play begins with early morning at the opening of the third act, and runs on until nearly evening.

IX. Division into Acts and Scenes.

Each play is divided into five acts, and each act, although perfectly continuous in its movement, is composed of several scenes. A new scene occurs whenever there is a partial change of actors. For this the entrance or disappearance

of one actor is sufficient. The principle on which the division into acts is effected needs fuller explanation, for it is developed from a division inherited from the Greeks.

The origin of the Greek tragic drama was in the chorus sung in honor of the gods. In very early times this was supplemented by the recitation of some actor, whose performance was inserted between the songs of the chorus. As the number of actors gradually increased, tragedy arose and filled the intervals between the music. It gradually grew in importance until the music became a subsidiary part and was employed to fill the intervals between the acting. Thus there came to be a division into acts. Aristotle (Poet. 12) states that the acted parts of a tragedy were three; the *πρόλογος*, or introduction; the *ἐπεισόδιον*, or plot; and the *ἔξοδος*, or dramatic *dénouement*. To these he adds the *χόρος*, or musical accompaniment, which appeared prominently in two places: namely, between the *πρόλογος* and *ἐπεισόδιον* and between the *ἐπεισόδιον* and *ἔξοδος*. The *ἐπεισόδιον* itself was afterwards gradually divided into parts by the insertion of choral songs, the number of which was not regulated by rule. However, a triple division prevailed in many tragedies, and this when combined with the *πρόλογος* and *ἔξοδος* gave rise to the tradition of five acts as the proper number for a drama. The critics of Alexandria seem to have erected this into a law for tragedy, and before the time of Horace it was a recognized rule for Latin comedy also. His statement in the Ars Poetica (189–190) is

> "Neve minor neu sit quinto productior actu
> Fabula, quae posci vult et spectata reponi."

This tradition of the Greek tragic drama did not pass at once to comedy, although there is a statement by Euanthius, whose authority is slight, that Menander wrote his comedies divided into acts like tragedies but with the chorus omitted. The earlier Latin comedies were performed as one continuous act, but the principle of interruptions was not wholly

unknown, as is proved by the example of Plautus, who makes a player say to the audience at a place in the acting of the Pseudolus (575) that the flute-player is to entertain them during a pause in the acting:

"Tibicen uos interea hic delectaverit."

Terence seems to recognize a division of acts in the saying *primo actu placeo,* which he puts into the mouth of Ambivius Turpio in the prologue to the "Hecyra." Donatus, however, assures us that for the sake of holding his audiences without the risk of wearying them by numerous pauses *vult poeta noster omnes quinque actus velut unum fieri.* From this we may conclude that Terence, even if he wrote his plays by acts, did not venture to treat the acts on the stage as separated parts, except in rare instances.* But whatever was the measure of exactness to which Terence adhered, the division into five acts corresponds with the development of the principal motives in each play. We may exclude the prologue. This is not a πρόλογος at all, but a piece of literary polemic abounding in thrusts at his critics. Taking the five acts which follow, their division is into the *expositio* or first act, which mainly corresponds to the πρόλογος of the Greeks, the *involutio* in the second, third, and fourth acts, corresponding to the tripartite arrangement of the ἐπεισόδιον, and the *evolutio,* or ἔξοδος, in the fifth act. The *expositio* contains the statement of the opening situation, the *involutio* the elaboration of the plot in three stages, and the *evolutio* the conclusion. Each act, therefore, contains a leading motive which is worked out within its limits, and prepares the way for the treatment of the next.

X. Language of Terence.

The language of the plays of Terence is not that of the later classical period, but of the next stage of advancement

* The opening of the fourth act of the "Andria" was probably sung to make a short break between the third and fourth acts.

after Plautus. The development of the Latin language falls into three periods. The first, or archaic, extends from the beginnings of Latin until the time of Plautus and his literary contemporaries, Naevius and the patriotic poet Ennius. These three stand at the opening of the second or middle period, which extends from Plautus to the age of Cicero, a century and a half later. The third, or classical period, extends from Cicero onward through the age of Augustus, after which the language begins to decline. In the archaic period, Latin was the native language, which was growing up carelessly in isolation from external influences. With the middle period Greek influence begins to be felt, and gradually prunes away the excrescences and irregularities of the older time, and develops Latin in increasing conformity with the Greek. It is a mixed process of discipline and cultivation. At the completion of this process the classical period begins. For the understanding of the history of the language the middle period is of the highest value. It stands midway, and receives into itself all the surviving traces of the archaic period, and develops in itself, by anticipation, the beginnings of the classical period, and in it alone are to be seen in full operation the struggle of the native Latin against its inevitable subjugation to Greek influences. In this period Plautus stands at the beginning, and from him and his contemporaries was bequeathed to Terence the Latin which had developed under their hands. It was Latin after its first pruning under Greek influence. Terence received it and carried the process still further. Under his treatment many superfluities and archaic expressions disappeared, grammatical symmetry became more marked, the poetic rhythms were somewhat more regular, and the way was better cleared for the supremacy of the literary spirit of the Greeks in Latin letters.

XI. His Style and Influence.

While using the language bequeathed by Plautus as a

basis for his diction, his eye is more definitely fixed on the Greek models, and chiefly on Menander. What Naevius, Plautus, and Ennius had done were for him the early triumphs and memorials of the Latin drama fashioned according to Greek ideals. But their efforts were not final in his eyes. No matter how great his obligations to these *auctores*, he does not rest in their style, but develops one which is his own, and on this side is his originality most clearly seen. His style is the reflection of his own personal disposition. Its marks are gentleness, gracefulness, purity, and fine finish. When the cultivation of letters became the fashion in Cicero's time, the style of Terence was regarded as the model of diction. Cicero's celebrated comment is:

> "Tu quoque, qui solus lecto sermone, Terenti,
> Conuersum expressumque Latina uoce Menandrum
> In medium nobis sedatis uocibus ecfers
> Quicquid come loquens atque omnia dulcia dicens."

Julius Caesar, although he lamented the lack of *uis comica*, or pungent dramatic vigor in Terence, praises his style as one of the highest character:

> "Tu quoque, tu in summis, o dimidiate Menander,
> Poneris et merito, puri sermonis amator."

These two characterizations of the poet, by Cicero as *solus lecto sermone* and by Caesar as *puri sermonis amator*, well expressed the judgment of cultivated Romans. He brought into Latin that *urbanitas* for which we seek in vain in Plautus. Latin letters were polite literature with him, without a trace of the savagery of the old Roman spirit which lingers in the fast and furious fun of Plautus. His resemblances to Menander are so many as to justify Caesar's *dimidiate Menander*, but not such as to make us believe that his style is a mere transcript. He is a more laborious artist, and the clear simplicity of his original becomes under his treatment something more ornamental. He is constantly adding a touch of his own decoration, or working out to

finer details the simpler lineaments of the Greek. One example, out of a multitude, will illustrate this. Menander writes, for example:

ὀργὴ φιλοῦντος μικρὸν ἰσχύει χρόνον.

"A lover's wrath lasts but a little while."

Terence rewrites thus:

"Amantium irae amoris integratiost"

"Lovers' quarrels are love's renewal."

The lovers' quarrel in Menander is short. So also in Terence. But in the latter new and pleasing touches are added—the change from ὀργή to *irae* and the expression in *amoris integratio* of the sequel of reconciliation, which is at best only implied in Menander.

The Greek plays were transferred by him in as valuable a form as Romans could appreciate, and without mutilation or defacement. They are rewrought into dramas which embody more action and less dialogue. Two are sometimes made into one by *contaminatio*, and such new touches added and new characters created as are necessary to make the literary product more perfect. Outside his style Terence was creative only when it was necessary. Otherwise he is imitative, partly and most obviously of the forms, but in a far more important sense of the spirit of the Greeks. In later times the superiority of his style made him one of the poetic models. His imitators were many. Petrarch, in the fourteenth century, says that he who has never heard of Terence and Plautus might as well confess that he had never heard the name of poetry. "Quis enim, quaeso," he writes, "unquam poœtriae nomen absque illorum nominibus audivit?" In the middle ages Terence continued to be taught as a poetic model, as well as Vergil, and at the revival of learning in the sixteenth century was edited oftener than any classic author. Melanchthon, who, in conjunction with Luther, laid the foundations of education for modern Germany, speaks

thus of Terence: "Ad iudicium formandum de communibus moribus mihi quidem plus conferre quam plerique philosophorum commentarii videtur. Et non alius auctor loqui elegantius docebit aut utiliore genere orationis puerilem linguam imbuet." Queen Elizabeth ordained in the charter of the Westminster school the annual performance of a Latin play for the purpose of refining the manners and language of the scholars. This play has almost invariably been one from Terence. In modern literature the principal imitations of Terence are the comedy of "L'Andrienne," by Michel Baron, and Steele's "Conscious Lovers," which are largely derived from the "Andria." Bruey's "Le Muet," Fontaine's "L'Eunuque," and Sir Charles Sedley's "Bellamira" are modelled after the "Eunuchus," and parts of Molière's "Le Mariage Forcé" and "Les Fourberies de Scapin" remind us of the "Phormio." Numerous places here and there in dramatic literature may be referred to Terence as their source, and his influence on literary style has been extensive.

XII. Metres.

Of the six thousand or more lines which compose his plays all except eighteen are in iambic or trochaic metre, and these eighteen verses in more elaborate metres, sixteen in the "Andria," and two in the "Adelphoe," are all that linger in Terence to recall the profuse metrical variety which is found in Plautus. Every comedy of Terence regularly opens in iambic trimeter, and about three fourths of its contents are in the various iambic metres. The remainder is in trochaic metres, one of which (the tetrameter catalectic), regularly closes each play.

Among the Greeks a metre was named from its fundamental foot, from the number of these feet in a verse, and from the completeness or incompleteness of the last foot. In iambic and trochaic metres, however, the unit of measure is not the single, but the double foot, or dipod, containing a pair of single feet. Thus, three complete iambic dipods

made iambic trimeter acatalectic, and four trochaic dipods, of which the last was incomplete, made trochaic tetrameter catalectic; and so on. Taking the iambus (⏑ –) and the trochee (– ⏑) as fundamental feet, and combining them into dipods as the units of scanning, it is also necessary to notice that each dipod has a rhythmical or verse accent, which is a different thing from the ordinary word-accent, and falls on the first heavy or so-called long syllable in each dipod, thus:

⏑ –́ ⏑ – = iambic dipod with verse accent.
–́ ⏑ – ⏑ = trochaic dipod with verse accent.

These are the accents printed in the text of the plays. By combining the dipods, or metrical units, into verses of different length we obtain the various forms of iambic and trochaic metre.

The iambic and trochaic metres of Terence are given below with their names derived from the Greek, and also their Latin names, which are derived from the number of feet instead of from the number of dipods.

1. Iambic Trimeter Acatalectic, or Iambic Senarius:

| ⏑ –́ ⏑ – | ⏑ –́ ⏑ – | ⏑ –́ ⏑ ⏓ |

This is the commonest measure in Terence, and contains fully two thirds of all his iambic verses, or half of his comedies. It serves for the ordinary and steady flow of the play.

2. Iambic Tetrameter Catalectic, or Iambic Septenarius:

| ⏑ –́ ⏑ – | ⏑ –́ ⏑ – | ⏑ –́ ⏑ – | ⏑ –́ ⏓ |

This consists of seven full feet and the unaccented light beat of the eighth.

3. Iambic Tetrameter Acatalectic, or Iambic Octonarius:

| ⏑ –́ ⏑ – | ⏑ –́ ⏑ – | ⏑ –́ ⏑ – | ⏑ –́ ⏑ ⏓ |

Some shorter forms are also used, as the Iambic Dimeter (⏑ –́ ⏑ – | ⏑ –́ ⏑ –) or Quaternarius. These are really fractions of verses, and are called *clausulae* both in iambic and trochaic metre.

The trochaic metres are two:

1. Trochaic Tetrameter Catalectic, or Trochaic Septenarius:

| –́ ⏑ – ⏑ | –́ ⏑ – ⏑ | –́ ⏑ – ⏑ | –́ ⏑ ⏓ |

It consists of seven feet and the heavy syllable of the eighth.

Nearly all the trochaic verses in Terence are septenarii. They are employed where dramatically important changes occur, such as changes of scene, or in places where a more stirring metre is needed than the quiet iambic senarius.

2. Trochaic Tetrameter Acatalectic, or Trochaic Octonarius:

| –́ ⏑ – ⏑ | –́ ⏑ – ⏑ | –́ ⏑ – ⏑ | –́ ⏑ – ⏑ |

Besides these there is the Trochaic Dimeter Catalectic, used as a *clausula.*

The other metres are so unusual as to need but brief mention here. They are treated more fully in the notes on the passages where they occur. They are:

1. Dactylic	Tetrameter	| –́ ⏑ ⏑ | –́ ⏑ ⏑ | –́ ⏑ ⏑ | –́ ⏑ ⏓ |	And. 625.
2. Cretic	"	| –́ ⏑ – | –́ ⏑ – | –́ ⏑ – | –́ ⏑ ⏓ |	And. 626–634.
3. Bacchiac	"	| ⏑ –́ – | ⏑ –́ – | ⏑ –́ – | ⏑ –́ ⏓ |	And. 481–484; 637, 638.
4. Choriambic	"	| –́ ⏑ ⏑ – | –́ ⏑ ⏑ – | –́ ⏑ ⏑ – | ⏑ –́ ⏓ |	Ad. 612, 613.

It might be supposed that with metres so simple as the iambic and trochaic the scanning of Terence would be comparatively easy. But such is not the case. The metres themselves are simple, but the language which is accommodated to them is the cause of the difficulties which arise. It is not the fully developed Latin of Vergil and Horace, by whose time the quantity of the separate syllables had attained a fixed and definite value. It is the imperfectly developed and carelessly pronounced language of an earlier time, which is undergoing the process of accommodation to the regularity of Greek metres. The heavy and light beats of the metres are by no means sure to coincide with the long and short syllables on which they fall.

All the iambic and trochaic metres in Terence freely admit substitutes in every foot except the last. The most common substitute is the spondee, which may itself be replaced by other feet, such as the dactyl. Thus, for example, And. 684 is an iambic septenarius, but is scanned

1 2 3 4 5 6 7
t͡uom Pám|phĭlūm: | mŏdŏ te, ắnĭ|mĕ mī, | nōlí¦tē mā¦cĕrā|rĕ|

The first *te*, of course, suffers elision as it would in scanning Vergil or Horace. But of the seven feet of the verse only three are iambic—namely, the second, the fourth, and the seventh. All the others are spondees except the third, *mŏdŏ t', ắnĭ*, which is the equivalent in length of a spondee. In the first foot it is also noticeable that *t͡uom* is run together as a monosyllable. But these spondees are not to be understood in the same sense as spondees in Vergil, but as instances of careless heavy iambi, to whose rhythm the syllables are but imperfectly accommodated in quantity, and are to be hurried along in scanning very much as regular iambi. This is one of the simplest instances, and exemplifies a general tendency according to which the early Latin prosody is regulated. It is the tendency to shorten originally long unaccented vowels, and obscure them in pronunciation. Similarly, the weaker vowel and consonant sounds generally suffered to the extent of partial suppression, and sometimes disappeared entirely, either by absorption in a neighboring sound or by dropping altogether.

This tendency in Latin poetry will be more easily understood when it is remembered that it is due to a general principle of language change. The principle is that the stronger accented sound survives, and the weaker neighboring unaccented sound suffers. In this way, for example, *ắnĭmĕ* in the line cited above is run together as *ắn'me*, the unaccented *ĭ* following the accented *ắ* being weakened, just as in the hurried pronunciation of "animal" in English.

In this connection it is important to keep in view the distinction between word-accent and verse-accent. Word-

accent is determined by the quantity of the syllables which compose the particular word. For example, *fĭĕri* and *módum* are accented on the antepenult and the penult respectively, according to the laws of word-accent. Verse-accent, on the other hand, is the beat or stroke (*ictus*) of the metre, which falls at regular intervals, and may either coincide or conflict with the word-accent of the separate words which are arranged under the metre. Where the word-accent and verse-accent coincide, there is no difficulty. Where they conflict, however, it must be remembered that the verse-accent prevails. An example of this is seen in the scanning of a line from the "Heauton timorumenos" (755):

cotí|diá|nos fí|eri néc | fierí | modúm

Here the verse-accent coincides with the first *fíeri*, and conflicts with the second, changing it to *fierí*, and also makes *modúm* out of what otherwise would have been *módum*.

Examples of the weakening and running together of unaccented sounds and of the conflict of word-accent and verse-accent are not uncommon in the older English poetry, and may be cited to help to a better understanding of similar occurrences in early Latin poetry.

The examples cited are all from iambic verses.

1. Examples of other feet substituted for iambi:

"*Whĕthĕr sáyĕst* | *thōū thīs* | ĭn ér|nĕst ór | ĭn pláy?"
(Chaucer, "The Knightes Tale").

"Hĕr glōr|*iōūs glĭttĕr* | ănd līght | dŏth áll | *mēn's ēȳēs* | ămáze"
(Spenser, "F. Q." i. 4. 16).

2. Prevalence of verse-accent over word-accent:

"Was wont | him once | to *dís*|*ciple** év|ery day"
(Spenser, "F. Q." i. 4. 16).

"Burnt áf|ter thém | to thé | *bottóm*|*less*† pít"
("Paradise Lost," vi. 866).

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* Pronounced *disple*. See Guest's "Hist. English Rhythms," i. 39 (ed. 1838.

† For *bottómless*, compare "Paradise Regained," i. 361. *Blasphémous* also is found in "Paradise Regained," iv. 181.

The following may also be quoted to illustrate the difference between word and verse accent, although the old word-accent may have been on the penult:

"Ban | ished this fraíl | *sepúl* | *chre* óf | our flésh"
(Shak. "Richard II." i. 3).

"In a vaúlt, | an án | cient *ré* | *ceptá* | *cle*"
(Shak. "Romeo and Juliet," iv. 3).

3. Obscuring or dropping of weak, unaccented sounds:

(*a*) Obscuring—

"Is píe | ty thús | and púre | devó | *tion* paíd?"
("Paradise Lost," Bk. 11).

"Seeing toó | much sád | ness háth | congeáled | your bloód"
(Shak. "Taming of the Shrew," Induction 2).

"So spáke | the én | *emy* óf | mankínd"
("Paradise Lost," Bk. 9).

"Shot pár | *allel* tó | the eárth | his déw | y ráy"
("Paradise Lost," Bk. 5).

(*b*) Dropping—

"I'll not | be tíed | to hoúrs | nor *'point* | *ed* tímes"
(Shak. "Taming of the Shrew," iii. 1).

"Though ré | al fríends | I *b'lieve* | are féw"
(Burns, "Epistle to Lapraik").

"Thy *ig* | *nomý* | sleep wíth | thee ín | thy gráve"
(Shak. "1 Henry IV.," v. 4).

"*Prob* | *al** to thínk | ing ánd | indéed | the coúrse
To win the Moor again"
(Shak. "Othello," ii. 3).

"How, | Sir! this *gént* | *'man* yóu | must beár | withál"
(Ben Jonson, "Alchemist," i. 1).

Such examples as these illustrate in English the irregularities which abound in the carelessly pronounced popular Latin of the time of Terence. The instances in his plays occur especially in certain definite combinations of syllables, of which two can be stated in an exact formula.

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* "*Probal* is found in all the early editions, and is clearly a corruption of *probable*." Guest's "Hist. English Rhythms," i. 54.

I. *In the comic poets a long final syllable following a short accented syllable could be shortened. That is, a word whose natural quantity* is represented by ⏑́ – may become ⏑́ ⏑.* This instance of an accented syllable weakening its unaccented neighbor may be seen in English in the altered values of *e* and *u* in *sépulchre* and *sepúlchral.* In the first instance the unaccented *u* is feeble, while the accented *e* gains in strength by its accent. In the second, the converse is the case. Thus *nŏ́vō* becomes *nŏ́vŏ* (Phorm. 972), *lĕ́vī* becomes *lĕ́vĭ* (Hec. 312), and the dissyllabic imperatives ending in *-ā*, *-ē*, or *-ī* have their final vowel shortened by the same principle. *Rŏgā* becomes *rŏgă*, *iŭbē* becomes *iŭbĕ*, *căuē* becomes *căuĕ*, and *rĕdī*, *rĕdĭ.* This is very frequent. Occasionally we find both forms side by side, as *mănĕ mănē* (Heaut. 613). In this connection it is to be remembered that in Terence's time the natural quantity of several vowel-endings was different from their quantity in the classical period. Some endings, which later were naturally short, in Terence are often naturally long. These long endings are relics of still earlier Latin quantity, and are much less frequent than in Plautus. They point to a time at the beginning of the language when endings were commonly of one quantity, and that long. The principal relics of this archaic quantity in Terence are *-ā* in the neuter plural, as in *omniā* (Heaut. 575), *-ūs* in nom. sing., second declension, as *filiū́s* (Heaut. 217), *-ē* in abl. sing., third declension, as *temporē* (Hec. 531), *-īt* in pres. ind. endings of third conjugation, as *accipī́t* (Eun. 1082). Similarly *-āt* in the subjunctive, *augeā́t* (Ad. 25), *-ī́t* in the perfect, *stetī́t* (Phorm. 9), *-erē* in the pres. infin., as *dúcerē* (And. 613) and *dícerē* (And. 23). By the time of classical poetry these were regularly short.

II. *A long syllable preceding a long accented syllable could be shortened, provided it also followed a short unaccented syl-*

* Quantity as determined by position is ordinarily not observed in the comic writers.

lable. That is, the combination ⏑ – ⏑́ *could be reduced to* ⏑ ⏑ ⏑́. Examples of this are *căuĕ quŏ|quam* (And. 760), *uĭrĭ cŭl|pa* (Phorm. 987), *tăcĕ tū* (Eun. 489), *căuĕ te ĕs|se* (And. 403).

This form of reducing or obscuring the sound-value of syllables—namely, ⏑ – ⏑́ to ⏑ ⏑ ⏑́—might be still further reduced or run together in actual scanning, so that ⏑ ⏑ ⏑́ would have no more appreciable value than an iambus, and may be represented as one, or in this approximate form, ⏑⏑ ⏑́, by fusing the two short syllables into one light beat for scanning. Thus, the example, *căuĕ quŏquam* (And. 760), mentioned above, is part of an iambic senarius:

|*mănĕ́:* | *căuĕ quó*|*quam ĕx is*|*tŏc éx*|*cĕssis* | *lŏcó* |.

The general principle which is established by these two classes is that the presence of verse-accent* on a given syllable tends to shorten the immediately neighboring unaccented syllables. The accented syllable is strengthened and virtually lengthened at their expense.

III. This reduction of quantity by the shrinkage of unaccented vowels is not the only instance of sound-loss. There was also a tendency to slur over or obscure the final consonants of many words, especially *d*, *l*, *m*, *n*, *r*, *s*, *t*. This will explain why a vowel is not made long by position before two consonants, in all cases where one of the two is obscured or wholly dropped. The most numerous instances are those connected with *m*, *r*, *s*, *t*, *d*.

Of cases in *m*, we may cite *enim* in *nón enim dúcet*, where the scanning becomes *nón* | *ĕnĭ' dú* | *cet*. So *pā* | *rŭm mī prŏ́sit* becomes *pá* | *rŭ' mī pró* | *sit*. This is the most common kind of consonantal dropping.

Final *r* also suffers, as in *păter vĕ́nit*,=*pătĕ' vé* | *nit*; *sŏror dĭ́ctast*, *color uérus*, and in other words.

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* Whether coinciding or conflicting with the word-accent. Thus, in *ístoc* both coincide, but in *locó* they do not.

Final *s* was almost entirely suppressed in common speech until the time of Cicero. Thus, *núllus sum* = *núl* | *lu' sum*, *defés*|*sus sum* = *deféssu' sum*, at the ending of iambic verses.

Final *t* seems to disappear in verb-endings in many instances. Examples of this occur in the scanning of *erit*, *iubet*, *negat*, *placet*, *studet*, *tacet*, *tulit*, *videt*. So the combination *nt*, when final, is thinned in pronouncing in some instances. Thus, *student fácere* obscures the whole syllable *-ent*, and |*stŭdĕ*^{nt}*fa*| is forced into shape as an iambus.

Final *l* vanishes from *simul* (Heaut. 803), and final *n* from *tamen* (Ad. 145).

Some little words shrink, as *ab* to *a'*, *ex* to *e'*, and *in* to *i'*, like Shakespeare's "*i'* the earth."

IV. The disregard of the effect of double consonants in early Latin helped the tendency to shorten syllables. Thus, *illĕ* often = *ĭllĕ*. In *per opprĕssionem*, at the beginning of Ad. 238, the *o* before *pp* is short, and the first foot is *pĕr‿ŏpprēs*.

The instances thus far given apply principally to dissyllabic words, but may occur in any combinations of words or syllables in which these metrical combinations of syllables (⏑́ – = ⏑́ ⏑ and ⏑ – –́ = ⏑ ⏑ –́) occur.

V. Many words containing two successive separate vowels fuse the two into one. This is called synizesis. Thus, *deus* becomes *dyūs*, like our "deuce." So *deo* = *dyō*, and the dissyllabic forms of *deus* and *dea* commonly undergo synizesis. Besides these the various forms of *meus*, *tuus*, *suus*, *is*, *idem* *ire*, *fuisse* (and *ui* in the other perfect forms of *esse* generally), *duo*. Thus, *eos* = *yōs*, *eosdem* = *yōsdem*, *eamus* = *yamus* *fuisti* = *fwisti*, *duo* = *dwo* (compare our "two"). Other instances are *dies*, *diu*, *scio*, *nescio*, *ais*, *ain* (*ais ne*), *ait*, *aibam*, *trium*, *huius* = *hweese*, *quoius* = *quoise*.

If the preceding principles are kept clearly in mind, it need not be difficult to read most of the metres of Terence. The trouble is that nearly all of his verses contain more syllables than are necessary, and consequently the verse has to

be shrunk a little so as to be accommodated to the metre. By reading the verses first as plain prose, and noticing where the *ictus* (as printed in each dipod in the text) falls, the excessive syllables in each dipod may be detected at once. These should then be reduced in their sound-value, according to the class of irregularities under which they fall. Then, by running them closely together and hurrying them along a little, and reading the verses according to the beats of the metre, a generally correct idea of the scanning is easily attained.

An example in iambic senarii from the opening of the prologue to the "Andria" is appended. (Ordinary ecthlipsis, or elision, is marked by small letters in italics, and weakened sounds by small letters elevated a little out of the text. Synizesis by a ⁀ over the proper vowels.)

> poé|ta quóm | prim^{um} án^{i}|m^{um} ad scrí|bend^{um} ád|pulít,
> id si͡bi | negó|ti cré|didít | solúm | darí,
> pop^{u}l^{o} út | placé|rent quás | fecís|set fá|bulás.
> uer^{um} ál^{i}|ter é|uení|re múl|t^{o} intél|legít:
> n^{am} in pró|logís | scribún|dis óp^{e}|r^{am} abú|titúr,
> non qu^{i} ár|gumén|tum nár|ret séd | qui mál^{i}|u͡olí
> uet^{e}rís | poë|tae mál^{e}|dictís | respón|deát.

XIII. Preservation of the Text.

It remains to speak of the preservation and transmission of Terence's plays. Within a century after his death his comedies had attained a very high popularity among cultivated Romans. Before this time they were divided into their five acts, and the *didascaliae* were prefixed. As the text was copied again and again, and handed down from one generation to another, many errors on the part of transcribers crept in. The text is known to have been revised and edited about 50 A.D. by M. Valerius Probus, of whom Suetonius writes *multaque exemplaria contracta emendare ac distinguere et adnotare curavit.* Early in the second century, Sulpicius Apollinaris attempted to revive interest in Terence as

well as the other old comedians, and wrote the *Periochae*, or brief summaries of the plot of each play. Perhaps about 300 A.D. may be assigned as the time of Calliopius, of whom scarcely anything is known beyond the fact that he revised the manuscripts, and was long looked back upon by later copyists as the ultimate source from which they were to transcribe new copies.

The later grammarians are quite important, especially Donatus, who flourished about 350 A.D., and left a very valuable commentary on all the plays (that on the "Heauton timorumenos" is now lost). About 400 A.D. comes the oldest extant manuscript of Terence, the *Codex Bembinus*, now in the Vatican at Rome. The other manuscripts of value now known date from the eighth to the twelfth centuries, and are copied from the older recension of Calliopius, which is lost. From these sources—the Bembine and Calliopian MSS. and the quotations in the grammarians—the text of Terence is now derived.

ANDRIA

DIDASCALIA

ANDRIA TERENTI

ACTA LVDIS MEGALENSIBVS

M·FVLVIO M'· GLABRIONE AEDILIB· CVRVLIB·

EGIT L·AMBIVIVS TVRPIO [L·ATILIVS PRAENESTINVS]

MODOS FECIT FLACCVS CLAVDI

TIBIS PARIBVS TOTA

GRAECA MENANDRV

FACTA I·

M· MARCELLO C· SVLPICIO COS·

ANDRIA.

PERSONAE.

SIMO SENEX.
SOSIA LIBERTVS.
DAVOS SERVOS.
MYSIS ANCILLA.
PAMPHILVS ADVLESCENS.
CHARINVS ADVLESCENS.
BYRRIA SERVOS.
LESBIA OBSTETRIX.
GLYCERIVM MVLIER.
CHREMES SENEX.
CRITO SENEX.
DROMO LORARIVS.

C. SVLPICI APOLLINARIS PERIOCHA.

Sorórem falso créditam meretrículae
Genere Ándriae, Glycérium, uitiat Pámphilus
Grauidáque facta dát fidem, uxorém sibi
Fore hánc: nam*que* aliam páter ei despónderat,
Gnatám Chremetis, átque ut amorem cómperit,
Simulát futuras núptias, cupiéns suus
Quid habéret animi fílius cognóscere.
Dauí suăsu nón repugnat Pámphilus.
Sed éx Glycerio nátum ut uidit púerulum
Chremés, recusat núptias, generum ábdicat.
Mox fíliam Glycérium insperato ágnitam
Hanc Pámphilo, aliam dát Charino cóniugem.

PROLOGVS.

Poëta quom primum ánimum ad scribendum ádpulit,
Id síbi negoti crédidit solúm dari,
Populo út placerent quás fecisset fábulas.
Verum áliter eueníre multo intéllegit:
Nam in prólogis scribúndis operam abútitur,
Non qui árgumentum nárret, sed qui máliuoli
Veterís poëtae máledictis respóndeat.
Nunc, quám rem uitio dént, quaeso animum aduórtite.
Menánder fecit Ándriam et Perínthiam.
Qui utrámuis recte nórit, ambas nóuerit:
Non íta sunt dissimili árgumento, séd tamen
Dissímili oratióne sunt factae ác stilo.
Quae cónuenere in Ándriam ex Perínthia
Fatétur transtulísse atque usum pró suis.
Id istí uituperant fáctum atque in eo dísputant
Contáminari nón decere fábulas.
Faciúntne intellegéndo, ut nihil intéllegant?
Qui quom húnc accusant, Naéuium Plautum Énnium
Accúsant, quos hic nóster auctorés habet,
Quorum aémulari exóptat neglegéntiam
Potiús quam istorum obscúram diligéntiam.
Dehinc út quiescant pórro moneo et désinant
Male dícere, malefácta ne noscánt sua.
Fauéte, adeste aequo ánimo et rem cognóscite,
Vt pérnoscatis, écquid spei sit rélicuom:
Posthác quas faciet de íntegro comoédias,
Spectándae an exigéndae sint uobís prius.

ACTVS I.

SIMO. SOSIA.

SI. Vos ístaec intro auférte: abite. Sósia,
Adés dum: paucis té uolo. SO. Dictúm puta:
Nempe út curentur récte haec. SI. Immo aliúd. SO. Quid est,
Quod tíbi mea ars effícere hoc possit ámplius?
SI. Nil ístac opus est árte ad hanc rem, quám paro,
Sed eís quas semper ín te intellexí sitas,
Fide ét taciturnitáte. SO. Expecto quíd uelis.
SI. Ego póstquam te emi, a páruolo ut sempér tibi
Apúd me iusta et clémens fuerit séruitus,
Scis. féci ex seruo ut ésses libertús mihi,
Proptérea quod seruíbas liberáliter.
Quod hábui summum prétium persoluí tibi.
SO. In mémoria habeo. SI. Haud múto factum. SO. Gaúdeo,
Si tíbi quid feci aut fácio quod placeát, Simo,
Et id grátum fuisse aduórsum te habeo grátiam.
Sed hoc míhi molestumst: nam ístaec commemorátio
Quasi éxprobratióst inmemori bénefici.
Quin tu úno uerbo díc, quid est quod mé uelis.
SI. Ita fáciam. hoc primum in hác re praedicó tibi:
Quas crédis esse has, nón sunt uerae núptiae.

SO. Quor símulas igitur? SI. Rem ómnem a principio aúdies:
Eo pácto et gnati uítam et consiliúm meum
Cognósces, et quid fácere in hac re té uelim.
Nam is póstquam excessit éx ephebis, Sósia, et
Liberíus uiuendi fúit potestas (nam ántea
Qui scíre posses aút ingenium nóscere,
Dum aetás metus magíster prohibebánt? SO. Itast.)
SI. quod plérique omnes fáciunt adulescéntuli,
Vt ánimum ad aliquod stúdium adiungant, aút equos
Alere aút canes ad uénandum, aut ad phílosophos:
Horum ílle nil egrégie praeter cétera
Studébat, et tamen ómnia haec medíocriter.
Gaudébam. SO. Non iniúria: nam id árbitror
Adpríme in uita esse útile, ut nequíd nimis.
SI. Sic uíta erat: facile ómnes perferre ác pati:
Cum quíbus erat quomque úna, eis sese dédere:
Eorum óbsequi studiís; aduorsus némini:
Numquám praeponens se íllis: ita ut facíllume
Sine inuídia laudem inuénias et amicós pares.
SO. Sapiénter uitam instítuit: namque hoc témpore
Obséquium amicos, uéritas odiúm parit.
SI. Intérea mulier quaédam abhinc triénnium
Ex Ándro commigráuit huc uicíniae,
Inópia et cognatórum neglegéntia
Coácta, egregia fórma atque aetate íntegra.
SO. Ei, uéreor nequid Ándria adportét mali.
SI. Primum haéc pudice uítam parce ac dúriter
Agébat, lana ac téla uictum quaéritans:

Sed póstquam amans accéssit pretium póllicens,
Vnús et item alter: íta ut ingeniumst ómnium
Hominum áb labore próclive ad lubídinem,
Accépit condiciónem, dein quaestum óccipit.
Qui tum íllam amabant, fórte, ita ut fit, fílium
Perdúxere illuc, sécum ut una essét, meum.
Egomét continuo mécum 'certe cáptus est:
Habet.' óbseruabam máne illorum séruolos
Veniéntis aut abeúntis: rogitabam 'heús puer,
Dic sódes, quis heri Chrýsidem habuit?' nam Ándriae
Illi íd erat nomen. SO. Téneo. SI. Phaedrum aut Clíniam
Dicébant aut Nicáretum: nam hi tres túm simul
Amábant. 'eho, quid Pámphilus?' "quid? sýmbolam
Dedít, cenauit." gaúdebam. item alió die
Quaerébam: comperiébam nihil ad Pámphilum
Quicquam áttinere. enim uéro spectatúm satis
Putábam et magnum éxemplum continéntiae:
Nam quí cum ingeniis cónflictatur eíus modi
Neque cómmouetur ánimus in ea ré tamen,
Scias pósse habere iam ípsum suae uitaé modum.
Quom id míhi placebat, tum úno ore omnes ómnia
Bona dícere et laudáre fortunás meas,
Qui gnátum haberem táli ingenio praéditum.
Quid uérbis opus est? hác fama inpulsús Chremes
Vltro ád me uenit, únicam gnatám suam
Cum dóte summa fílio uxorem út daret.
Placuít: despondi: hic núptiis dictúst dies.
SO. Quid ígitur obstat, quór non fiant? SI. Aúdies.

Fere ín diebus páucis, quibus haec ácta sunt,
Chrysís uicina haec móritur. SO. O factúm bene:
Beásti: ei metui a Chrýside. SI. Ibi tum fílius
Cum illís, qui amabant Chrýsidem, una aderát frequens:
Curábat una fúnus: tristis ínterim,
Non númquam conlacrumábat. placuit tum íd mihi.
Sic cógitabam 'hic páruae consuetúdinis
Causa húius mortem tám fert familiáriter:
Quid si ípse amasset? quid hic mihi faciét patri?'
Haec égo putabam esse ómnia humani íngeni
Mansuétique animi offícia. quid multís moror?
Egomét quoque eius caúsa in funus pródeo,
Nihil súspicans etiám mali. SO. Hem quid ést. SI. Scies.
Ecfértur. imus. ínterea inter múlieres,
Quae ibi áderant, forte unam áspicio adulescéntulam,
Formá— SO. Bona fortásse. SI. et uoltu, Sósia,
Adeó modesto, adeó uenusto, ut níl supra:
Quae túm mihi lamentári praeter céteras
Visást: et quia erat fórma praeter céteras
Honésta ac liberáli, accedo ad pédisequas,
Quae sít rogo. sorórem esse aiunt Chrýsidis.
Percússit ilico ánimum. attat hoc íllud est,
Hinc íllae lacrumae, haec íllast misericórdia.
SO. Quam tímeo, quorsum euádas! SI. Funus ínterim
Procédit. sequimur: ád sepulcrum uénimus:
In ígnem inpositast: flétur. interea haéc soror,

Quam díxi, ad flammam accéssit inprudéntius,
Satis cúm periclo. ibi tum éxanimatus Pámphilus
Bene díssimulatum amórem et celatum índicat:
Accúrrit: mediam múlierem compléctitur:
'Mea Glýcerium' inquit 'quíd agis? quor te is pérditum?'
Tum illa, út consuetum fácile amorem cérneres,
Reiécit se in eum fléns quam familiáriter.
Quid aïs? SI. Redeo inde irátus atque aegré ferens:
Nec sátis ad obiurgándum causae. díceret
'Quid féci? quid commérui aut peccauí, pater?
Quae sése in ignem inícere uoluit, próhibui:
Seruáui.' honesta orátiost. SO. Recté putas:
Nam si íllum obiurges, uítae qui auxiliúm tulit,
Quid fácias illi, quí dederit damnum aút malum?
SI. Venít Chremes postrídie ad me clámitans:
Indígnum facinus: cómperisse, Pámphilum
Pro uxóre habere hanc péregrinam. ego illud sédulo
Negáre factum. ille ínstat factum. dénique
Ita túm discedo ab íllo, ut qui se fíliam
Negét daturum. SO. Nón tu ibi gnatum? SI. Ne haéc quidem
Satis uémens causa ad óbiurgandum. SO. Quí cedo?
SI. 'Tute ípse his rebus fínem praescriptí, pater:
Prope adést, cum alieno móre uiuendúmst mihi:
Sine núnc meo me uíuere intereá modo.'
SO. Qui igitúr relictus ést obiurgandí locus?
SI. Si própter amorem uxórem nolet dúcere.

Ea prímum ab illo animáduortenda iniúriast.
Et núnc id operam do, út per falsas núptias
Vera óbiurgandi caúsa sit, si déneget:
Simúl sceleratus Dáuos siquid cónsili
Habet, út consumat núnc, quom nihil obsínt doli:
Quem ego crédo manibus pédibusque obnixe ómnia
Factúrum: magis id ádeo, mihi ut incómmodet,
Quam ut óbsequatur gnáto. SO. Quaproptér? SI. Rogas?
Mala méns, malus animus. quém quidem ego si sénsero . .
Sed quíd opust uerbis? sín eueniat, quód uolo,
In Pámphilo ut nihil sít morae: restát Chremes,
Qui mi éxorandus ést: et spero cónfore.
Nunc tuómst officium, has béne ut adsimules núptias:
Pertérrefacias Dáuom: obserues fílium,
Quid agát, quid cum illo cónsili captét. SO. Sat est:
Curábo: eamus núnciam intro. SI. I praé, sequar.

SIMO. DAVOS.

SI. Non dúbiumst, quin uxórem nolit fílius: **2**
Ita Dáuom modo timére sensi, ubi núptias
Futúras esse audíuit. sed ipse exít foras.
DA. Mirábar, hoc si síc abiret: ét eri semper lénitas
Verébar quorsum euáderet:

Qui póstquam audierat nón datum iri fílio uxorém suo,
Númquam quoiquam nóstrum uerbum fécit neque id aegré tulit.
SI. Át nunc faciet, néque, ut opinor, síne tuo magnó malo.
DA. Id uóluit, nos sic néc opinantis dúci falso gaúdio,
Sperántis iam amotó metu, interea óscitantis ópprimi,
Vt ne ésset spatium cógitandi ad dísturbandas núptias:
Astúte. SI. Carnuféx quae loquitur? DA. Érus est, neque prouíderam.
SI. Daue. DA. Hém, quid est? SI. Eho dum ád me. DA. Quid hic uolt? SI. Quíd aïs? DA. Qua de ré? SI. Rogas?
Meum gnátum rumor ést amare. DA. Id pópulus curat scílicet.
SI. Hocíne agis an non? DA. Égo uero istuc. SI. Séd nunc ea me exquírere,
Iníqui patris est: nám quod antehac fécit, nil ad me áttinet.
Dum témpus ad eam rém tulit, siui ánimum ut explerét suom:
Nunc híc dies aliám uitam adfert, álios mores póstulat.
Dehinc póstulo siue aéquomst te oro, Dáue, ut redeat iam ín uiam.
Hoc quíd sit? omnes, quí amant, grauiter síbi dari uxorém ferunt.
DA. Ita áiunt. SI. Tum siquís magistrum cépit ad eam rem ínprobum,

Ipsum ánimum aegrotum ad déteriorem pártem plerumque ádplicat.
DA. Non hércle intellegó. SI. Non? hem. DA. Non: Dáuos sum, non Oédipus.
SI. Nempe érgo aperte uís quae restant mé loqui? DA. Sané quidem.
SI. Si sénsero hodie quícquam in his te núptiis
Falláciae conári, quo fiánt minus,
Aut uélle in ea re osténdi, quam sis cállidus:
Verbéribus caesum te ín pistrinum, Dáue, dedam usque ád necem,
Ea lége atque omine, út, si te inde exémerim, ego pro té molam.
Quid, hoc íntellextin? án non dum etiam ne hóc quidem? DA. Immo cállide:
Ita apérte ipsam rem módo locutus, níl circum itione úsus es.
SI. Vbiuís facilius pássus sim quam in hác re me delúdier.
DA. Bona uérba, quaeso. SI. Inrídes? nil me fállis. sed dicó tibi.
Ne témere facias: néque tu haud dices tíbi non praedictúm. caue.
DA. Enim uéro, Daue, níl locist segnítiae neque socórdiae, 3
Quantum íntellexi módo senis senténtiam de núptiis:
Quae sí non astu próuidentur, me aút erum pessúm dabunt.
Nec quíd agam certumst: Pámphilumne adiútem an auscultém seni.

Si illúm relinquo, eius uítae timeo: sín opitulor, huiús minas,
Quoi uérba dare diffícilest: primum iám de amore hoc cómperit:
Me inféusus seruat, néquam faciam in núptiis falláciam.
Si sénserit, perii:—aút, si lubitum fúerit, causam céperit,
Quo iúre quaque iniúria praecípitem in pistrinúm dabit.
Ad haéc mala hoc mi accédit etiam: haec Ándria,
Si ista úxor siue amícast, grauida e Pámphilost.
Audíreque eorumst óperae pretium audáciam:
Nam incéptiost améntium, haud amántium:
Quidquíd peperisset, décreuerunt tóllere:
Et fíngunt quandam intér se nunc falláciam,
Ciuem Átticam esse hanc. 'fúit olim quidám senex
Mercátor: nauem is frégit apud Andrum ínsulam:
Is óbiit mortem'. ibi tum hánc eiectam Chrýsidis
Patrém recepisse órbam, paruam. fábulae.
[Mihi quidem hércle non fit uéri simile: atque ípsis commentúm placet.]
Sed Mýsis ab ea egréditur. at ego hinc me ád forum, ut
Conuéniam Pamphílum, ne de hac re páter inprudentem ópprimat.

MYSIS.

Aúdiui, Archylís, iam dudum: Lésbiam adducí iubes. **4**
Sáne pol illa témulentast múlier et temerária
Néc satis digna, quoí committas prímo partu múlierem:
Támen eam adducam? ínportunitátem spectate ániculae:
Quía compotrix éius est. di, dáte facultatem óbsecro
Huíc pariundi atque ílli in aliis pótius peccandí locum.
Sed quíd nam Pamphilum éxanimatum uídeo? uereor quíd siet.
Oppériar, ut sciám numquid nam haec túrba tristitiae ádferat.

PAMPHILVS. MYSIS.

PA. Hocinést humanum fáctum aut inceptum? hócinest officiúm patris? **5**
MY. Quid íllud est? PA. Pro deúm fidem, quid est, si hóc non contuméliast?
Vxórem decrerát dare sese mihi hódie: nonne opórtuit
Praescísse me ante? nónne prius commúnicatum opórtuit?
MY. Miserám me, quod uerbum aúdio?
PA. Quíd? Chremes, qui dénegarat sé commissurúm mihi
Gnátam suam uxorem, íd mutauit, quía me inmutatúm uidet?

Itane óbstinate operám dat, ut me a Glýcerio miserum ábstrahat?
Quod sí fit, pereo fúnditus.
Ádeon hominem esse ínuenustum aut ínfelicem quémquam, ut ego sum!
Pró deum atque hominúm fidem!
Núllon ego Chremétis pacto adfínitatem effúgere potero?
Quót modis contémptus, spretus! fácta, transacta ómnia. hem,
Répudiatus répetor: quam obrem? nísi si id est, quod súspicor:
Áliquid monstri alúnt: ea quoniam némini ob-trudí potest,
Itur ad me. MY. Orátio haec me míseram exanimauít metu.
PA. Nam quíd ego dicam dé patre? ah
Tantámne rem tam néclegenter ágere! prae-teriéns modo
Mi apúd forum 'uxor tíbi ducendast, Pámphile, hodie' inquít, 'para:
Abí domum.' id mihi uísust dicere 'ábi cito ac suspénde te.'
Óbstipui: censén me uerbum pótuisse ullum pró-loqui aut
Úllam causam, inéptam saltem fálsam iniquam? obmútui.
Quód si ego rescissem íd prius, quid facerém, siquis nunc mé roget:
Áliquid facerem, ut hóc ne facerem. séd nunc quid primum éxequar?
Tót me inpediunt cúrae, quae meum ánimum diuorsáe trahunt:

Amor, misericordia húius, nuptiárum sollicitátio,
Tum pátris pudor, qui mé tam leni pássus est animo úsque adhuc
Quae meó quomque animo líbitumst facere. eine égo ut aduorser? eí mihi.
Incértumst quid agam. MY. Mísera timeo 'íncertum' hoc quorsum áccidat.
Sed núnc peropus est, aút hunc cum ipsa aut de ílla me aduorsum húnc loqui.
Dum in dúbiost animus, paúlo momento húc uel illuc impéllitur.
PA. Quis hic lóquitur? Mysis, sálue. MY. O salue, Pámphile. PA. Quid agít? MY. Rogas?
Labórat e dolóre, atque ex hoc mísera sollicitást, diem
Quia ólim in hunc sunt cónstitutae núptiae. tum autem hóc timet,
Ne déseras se. PA. Hem, egone ístuc conarí queam?
Egon própter me illam décipi miserám sinam,
Quae míhi suom animum atque ómnem uitam crédidit,
Quam ego ánimo egregie cáram pro uxore hábuerim?
Bene ét pudice eius dóctum atque eductúm sinam
Coáctum egestate íngenium inmutárier?
Non fáciam. MY. Haud uerear, si ín te solo sít situm:
Sed uím ut queas ferre. PA. Ádeon me ignauóm putas,
Adeón porro ingratum aút inhumanum aút ferum,

Vt néque me consuetúdo neque amor néque pudor
Commóueat neque commóneat, ut seruém fidem?
MY. Vnum hóc scio, hanc meritam ésse, ut memor essés sui.
PA. Memor éssem? o Mysis Mýsis, etiam núnc mihi
Scripta ílla dicta súnt in animo Chrýsidis
De Glýcerio. iam férme moriens mé uocat:
Accéssi: uos semótae. nos soli: íncipit
'Mi Pámphile, huius fórmam atque aetatém uides:
Nec clám te est, quam illi utraéque res nunc útiles
Et ád pudicitiam ét ad rem tutandám sient.
Quod égo per hanc te déxtram oro et geniúm tuom,
Per tuám fidem perque húius solitúdinem
Te obtéstor, ne abs te hanc ségreges neu déseras.
Si te ín germani frátris dilexí loco
Siue haéc te solum sémper fecit máxumi
Seu tíbi morigera fúit in rebus ómnibus,
Te istí uirum do, amícum tutorém patrem:
Bona nóstra haec tibi permítto et tuae mandó fide.'
Hanc mihi ín manum dat: mórs continuo ipsam óccupat.
Accépi: acceptam séruabo. MY. Ita speró quidem.
PA. Sed quór tu abis ab illa? MY. Óbstetricem accérso. PA. Propera. atque aúdin?
Verbum únum caue de núptiis, ne ad mórbum hoc etiam. MY. Téneo.

ACTVS II.

CHARINVS. BYRRIA. PAMPHILVS.

CH. Quíd aïs, Byrriá? daturne illa Pámphilo hodie núptum? BY. Sic est.
CH. Quí scis? BY. Apud forúm modo e Dauo audíui. CH. Vae miseró mihi.
Vt ánimus in spe atque ín timore usque ántehac attentús fuit,
Ita, póstquam adempta spés est, lassus cúra confectús stupet.
BY. Quaéso edepol, Charíne, quoniam nón potest id fíeri quod uis,
Íd uelis quod póssit. CH. Nil uolo áliud nisi Philúmenam. BY. Ah.
Quánto satiust te íd dare operam, qui ístum amorem ex ánimo amoueas,
Quam íd loqui, quo mágis lubido frústra incendatúr tua.
CH. Facile ómnes, quom ualémus, recta cónsilia aegrotís damus.
Tu si híc sis, aliter séntias. BY. Age age, út lubet. CH. Sed Pámphilum
Video. ómnia experíri certumst príus quam pereo. BY. Quíd hic agit?
CH. Ipsum húnc orabo, huic súpplicabo, amórem huic narrabó meum:

Credo ímpetrabo, ut áliquot saltem núptiis prodát dies:
Intérea fiet áliquid, spero. BY. Id 'áliquid' nil est. CH. Býrria,
Quid tíbi uidetur? ádeon ad eum? BY. Quíd ni? si nil ímpetres,
Vt te árbitretur síbi paratum moéchum, si illam dúxerit.
CH. Ábin hinc in malám rem cum suspícione istác, scelus?
PA. Charínum uideo. sálue. CH. O salue, Pámphile:
Ád te aduenio spém salutem cónsilium auxilium éxpetens.
PA. Néque pol consilí locum habeo néque ad auxilium cópiam.
Séd istuc quid namst? CH. Hódie uxorem dúcis? PA. Aiunt. CH. Pámphile,
Si íd facis, hodié postremum mé uides. PA. Quid ita? CH. Eí mihi,
Véreor dicere: huíc dic quaeso, Býrria. BY. Ego dicám? PA. Quid est?
BY. Spónsam hic tuam amat. PA. Né iste haud mecum séntit. eho dum díc mihi:
Númquid nam ampliús tibi cum illa fuít, Charine? CH. Ah, Pámphile,
Níl. PA. Quam uellem! CH. Núnc te per amicítiam et per amorem óbsecro,
Príncipio ut ne dúcas. PA. Dabo equidem óperam. CH. Sed si id nón potest
Aút tibi nuptiae haéc sunt cordi, PA. Córdi? CH. saltem aliquót dies

Prófer, dum proficíscor aliquo, né uideam. PA. Audi núnciam,
Égo, Charine, neútiquam officium líberi esse hominís puto,
Quom ís nihil mereat, póstulare id grátiae apponí sibi
Núptias effúgere ego istas málo quam tu adipíscier.
CH. Réddidisti animúm. PA. Nunc siquid pótes aut tu aut hic Býrria,
Fácite fingite ínuenite effícite qui detúr tibi:
Égo id agam, mihi quí ne detur. CH. Sát habeo. PA. Dauom óptume
Vídeo, quoius consílio fretus sum. CH. Át tu hercle haud quicquám mihi,
Nísi ea quae nihil ópus sunt sciri. fúgin hinc? BY. Ego uero ác lubens.

DAVOS. CHARINVS. PAMPHILVS.

DA. Dí boni, boní quid porto? séd ubi inueniam Pámphilum, **2**
Vt metum in quo núnc est adimam atque éxpleam animum gaúdio?
CH. Laétus est nesció quid. PA. Nil est: nón dum haec resciuít mala.
DA. Quem égo nunc credo, sí iam audierit síbi paratas núptias,
CH. Aúdin tu illum? DA. tóto me oppido éxanimatum quaérere.
Séd ubi quaeram? quó nunc primum inténdam? CH. Cessas ádloqui?

DA. Hábeo. PA. Daue, adés, resiste. DA. Quís homost, qui me . . ? o Pámphile,
Te ípsum quaero. eugé Charine: ambo ópportune: uós uolo.
PA. Dáue, perii. DA. Quín tu hoc audi. PA. Intérii. DA. Quid timeás scio.
CH. Méa quidem hercle cérte in dubio uítast. DA. Et quid tú, scio.
PA. Núptiae mi. DA. Etsí scio? PA. hodie DA. Obtúndis, tam etsi intéllego?
Íd paues, ne dúcas tu illam: tu aútem, ut ducas. CH. Rém tenes.
PA. Ístuc ipsum. DA. Atque ístuc ipsum níl periclist: mé uide.
PA. Óbsecro te, quám primum hoc me líbera miserúm metu. DA. Em,
Líbero: uxorém tibi non dat iám Chremes. PA. Qui scís? DA. Scio.
Túos pater modo mé prehendit: aít tibi uxorém dare
Hódie, item alia múlta, quae nunc nón est narrandí locus.
Cóntinuo ad te próperans percurro ád forum, ut dicam haéc tibi.
Vbi te non inuénio, ibi ascendo ín quendam excelsúm locum.
Círcumspicio: núsquam. forte ibi húius uideo Býrriam:
Rógo: negat uidísse. mihi moléstum. quid agam cógito.
Rédeunti interea éx ipsa re mi íncidit suspício 'hem,

Paúlulum obsoni: ípsus tristis: de ínprouiso núptiae:
Nón cohaerent.' PA. Quórsum nam istuc? DA. Égo me continuo ád Chremem.
Cum íllo aduenio, sólitudo ante óstium: iam id gaúdeo.
CH. Récte dicis. PA. Pérge. DA. Maneo: intérea intro ire néminem
Vídeo, exire néminem: matrónam nullam in aédibus,
Níl ornati, níl tumulti: accéssi: intro aspexí. PA. Scio:
Mágnum signum. DA. Núm uidentur cónuenire haec núptiis?
PA. Nón opinor, Dáue. DA. 'Opinor' nárras? non recte áccipis.
Cérta res est. étiam puerum inde ábiens conuení Chremis
Hólera et pisciculós minutos férre obolo in cenám seni.
CH. Líberatus sum hódie, Daue, túa opera. DA. Ac nullús quidem.
CH. Quíd ita? nempe huic prórsus illam nón dat. DA. Ridiculúm caput,
Quási necess*us* sít, si huic non dat, té illam uxorem dúcere:
Nísi uides, nisi sénis amicos óras, ambis. CH. Béne mones:
Íbo, etsi hercle saépe iam me spés haec frustratást. uale.
PA. Quíd igitur sibi uólt pater? quor símulat? DA. Ego dicám tibi. **3**

Si íd suscenseát nunc, quia non dét tibi uxorém Chremes,
Príus quam tuom ut sese hábeat animum ad núptias perspéxerit;
Ípsus sibi esse iniúrius uideátur, neque id iniúria.
Séd si tu negáris ducere, íbi culpam in te tránsferet:
Túm illae turbae fíent. PA. Quiduis pátiar. DA. Pater est, Pámphile.
Dífficilest. tum haec sólast mulier. díctum ac factum inuénerit
Áliquam causam, quam óbrem eïciat óppido. PA. Eïciát? DA. Cito.
PA. Cédo igitur quid fáciam, Daue? DA. Díc te ducturum. PA. Hém. DA. Quid est?
PA. Egon dícam? DA. Quor non? PA. Númquam faciam. DA. Né nega.
PA. Suadére noli. DA. Ex eá re quid fiát, uide.
PA. Vt ab ílla excludar, hóc concludar. DA. Nón itast.
Nempe hóc sic esse opínor: dicturúm patrem
'Ducás uolo hodie uxórem': tu 'ducam' ínquies:
Cedo quíd iurgabit técum? hic reddes ómnia,
Quae núnc sunt certa ei cónsilia, incerta út sient,
Sine omní periclo: nam hóc haud dubiumst, quín Chremes
Tibi nón det gnatam. néc tu ea causa mínueris
Haec quaé facis, ne is mútet suam senténtiam.
Patrí dic uelle: ut, quóm uelit, tibi iúre irasci nón queat.

Nam quód tu speres: 'própulsabo fácile uxorem his móribus:
Dabit némo': inueniet ínopem potius, quám te corrumpí sinat.
Sed sí te aequo animo férre accipiet, néglegentem féceris:
Aliam ótiosus quaéret: interea áliquid acciderít boni.
PA. Itan crédis? DA. Haud dubium íd quidemst. PA. Vide quó me inducas. DA. Quín taces?
PA. Dicám. puerum autem né resciscat míhi esse ex illa caútiost:
Nam póllicitus sum súscepturum. DA. O fácinus audax. PA. Hánc fidem
Sibi me óbsecrauit, quí se sciret nón deserturum, út darem.
DA. Curábitur. sed páter adest. caue té esse tristem séntiat.

SIMO. DAVOS. PAMPHILVS.

SI. Reuíso quid agant aút quid captent cónsili. 4.
DA. Hic núnc non dubitat, quín te ducturúm neges.
Venít meditatus álicunde ex soló loco:
Orátionem spérat inuenísse se,
Qui dífferat te: proín tu fac apud te út sies.
PA. Modo ut póssim, Daue. DA. Créde inquam hoc mihi, Pámphile,
Numquam hódie tecum cómmutaturúm patrem
Vnum ésse uerbum, sí te dices dúcere.

BYRRIA. SIMO. DAVOS. PAMPHILVS. **5**

BY. Erus mé relictis rébus iussit Pámphilum
Hodie óbseruare, ut quíd ageret de núptiis
Scirem: íd propterea núnc hunc uenientém sequor.
Ipsum ádeo praesto uídeo cum Dauo: hóc agam.
SI. Vtrúmque adesse uídeo. DA. Hem, serua. SI. Pámphile.
DA. Quasi de ínprouiso réspice ad eum. PA. Ehém pater.
DA. Probe. SI. Hódie uxorem dúcas, ut dixí, uolo.
BY. Nunc nóstrae timeo párti, quid hic respóndeat.
PA. Neque istíc neque alibi tíbi erit usquam in mé mora. BY. Hem.
DA. Obmútuit. BY. Quid díxit? SI. Facis ut té decet,
Quom istúc quod postulo ímpetro cum grátia.
DA. Sum uérus? BY. Erus, quantum aúdio, uxore éxcidit.
SI. I núnciam intro, me ín mora, cum opus sít, sies.
PA. Eó. BY. Nullane in ré esse quoiquam hominí fidem!
Verum íllud uerbumst, uólgo quod dicí solet,
Omnís sibi malle mélius esse quam álteri.
Ego íllam uidi: uírginem formá bona
Meminí uideri: quo aéquior sum Pámphilo,
Si sé illam in somnis quam íllum amplecti máluit.
Renúntiabo, ut pro hóc malo mihi dét malum.
DA. Hic núnc me credit áliquam sibi falláciam **6**
Portáre et ea me hic réstitisse grátia.

SI. Quid Dáuos narrat? DA. Aéque quicquam núnc quidem.
SI. Nilne? hém. DA. Nil prorsus. SI. Átqui expectabám quidem.
DA. Praetér spem euenit: séntio: hoc male habét uirum.
SI. Potin és mihi uerum dícere? DA. Nil fácilius.
SI. Num illí molestae quídpiam haec sunt núptiae
Huiúsce propter cónsuetudinem hóspitae?
DA. Nil hércle: aut, si adeo, bíduist aut trídui
Haec sóllicitudo: nósti? deinde désinet.
Etenim ípsus secum eám rem reputauít uia.
SI. Laudó. DA. Dum licitumst éï dumque aetás tulit,
Amáuit: tum id clam: cáuit, ne umquam infámiae
Ea rés sibi esset, út uirum fortém decet:
Nunc úxore opus est: ánimum ad uxorem ádpulit.
SI. Subtrístis uisus ést esse aliquantúm mihi.
DA. Nil própter hanc rem, séd est quod suscensét tibi.
SI. Quid námst? DA. Puerilest. SI. Quíd *id* est? DA. Nil. SI. Quin díc, quid est?
DA. Ait nímium parce fácere sumptum. SI. Méne? DA. Te.
'Vix' ínquit 'drach*u*mis ést obsónatúm decem:
Non fílio uidétur uxorém dare.
Quem' inquít 'uocabo ad cénam meorum aequálium

Potíssumum nunc?' ét, quod dicendum híc siet,
Tu quóque per parce nímium. non laudó. SI. Tace.
DA. Commóui. SI. Ego istaec récte ut fiant uídero.
Quid nam hóc est rei? quid híc uolt ueteratór sibi?
Nam si híc malist quicquam, hém illic est huic reí caput.

ACTVS III.

MYSIS. SIMO. DAVOS. LESBIA. (GLYCERIVM.)

MY. Ita pól quidem res est, út dixisti, Lésbia:
Fidélem haud ferme múlieri inueniás uirum.
SI. Ab Ándriast ancílla haec. DA. Quid narrás? SI. Itast.
MY. Sed hic Pámphilus SI. Quid dícit? MY. firmauít fidem. SI. Hem.
DA. Vtinam aút hic surdus aút haec muta fácta sit.
MY. Nam quód peperisset, iússit tolli. SI. O Iúppiter,
Quid ego aúdio? actumst, síquidem haec uera praédicat.
LE. Bonum ingénium narras ádulescentis. MY. Óptumum.
Sed séquere me intro, ne ín mora illi sís. LE. Sequor.
DA. Quod rémedium nunc huíc malo inueniám? SI. Quid hoc?
Adeón est demens? éx peregrina? . . iám scio: ah
Vix tándem sensi stólidus. DA. Quid hic sensísse aït?
SI. Haec prímum adfertur iám mihi ab hoc fallácia:
Hanc símulant parere, quó Chremetem abstérreant.
(GL.) Iunó Lucina, fér opem, serua me, óbsecro.

SI. Hui, tám cito? ridículum: postquam ante óstium
Me audíuit stare, adpróperat. non sat cómmode
Diuísa sunt tempóribus tibi, Daue, haéc. DA. Mihin?
SI. Num inmémores discipuli? DA. Égo quid narres néscio.
SI. Hic ínparatum mé si in ueris núptiis
Adórtus esset, quós mihi ludos rédderet?
Nunc huiús periclo fít, ego in portu náuigo.

LESBIA. SIMO. DAVOS.

LE. Adhúc, Archylís, quae adsolént quaeque opórtet 2
Signa ésse ad salútem, omnia huíc esse uídeo.
Nunc prímum fac ísta ut lauét: post deínde,
Quod iússi ei darí bibere et quántum imperáui,
Date: móx ego huc reuórtor.
Per ecástor scitus púer est natus Pámphilo.
Deos quaéso ut sit supérstes, quandoquidem ípsest ingenió bono,
Quomque huíc est ueritus óptumae adulescénti facere iniúriam.
SI. Vel hoc quís non credat, quí te norit, ábs te esse ortum? DA. Quíd nam id est?
SI. Non ímperabat córam, quid opus fácto esset puérperae:
Sed póstquam egressast, íllis quae sunt íntus clamat dé uia.
O Dáue, itan contémnor abs te? aut ítane tandem idóneus
Tibi uídeor esse, quém tam aperte fállere incipiás dolis?

Saltem áccurate, ut métui uidear cérte, si rescíuerim.
DA. Certe hércle nunc hic se ípsus fallit, haúd ego. SI. Edixín tibi,
Intérminatus súm, ne faceres? núm ueritu's? quid ré tulit?
Credón tibi hoc nunc péperisse hanc e Pámphilo?
DA. Teneó quid erret, ét quid agam habeo. SI. Quíd taces?
DA. Quid crédas? quasi non tíbi renuntiáta sint haec síc fore.
SI. Mihin quísquam? DA. Eho an tute íntellexti hoc ádsimulari? SI. Inrídeor.
DA. Renúntiatumst: nám qui tibi istaec íncidit suspício?
SI. Qui? quía te noram. DA. Quási tu dicas, fáctum id consilió meo.
SI. Certe énim scio. DA. Non sátis me pernosti étiam, qualis sím, Simo.
SI. Egon té? DA. Sed siquid tíbi narrare occépi, continuó dari
Tibi uérba censes fálso: itaque hercle níl iam muttire aúdeo.
SI. Hoc égo scio unum, néminem peperísse hic. DA. Intelléxti [⏑-].
Sed nílo setiús mox puerum huc déferent ante óstium.
Id égo iam nunc tibi, ére, renuntió futurum, ut sís sciens,
Ne tu hóc posterius dícas Daui fáctum consilio aút dolis:

Prórsus a me opínionem hanc tuam ésse ego amotám uolo.
SI. V́nde id scis? DA. Audíui et credo: múlta concurrúnt simul,
Quí coniecturam hánc nunc facio. iám primus haec se e Pámphilo
Gráuidam dixit ésse: inuentumst fálsum. nunc, postquám uidet
Núptias domi ápparari, míssast ancilla ílico
Óbstetricem accérsitum ad eam et púerum ut adferrét simul.
[Hóc nisi fit, puerum út tu uideas, níl mouentur núptiae.]
SI. Quíd aïs? cum intelléxeras
Íd consilium cápere, quor non díxti extemplo Pámphilo?
DA. Quís igitur eum ab ílla abstraxit nísi ego? nam omnes nós quidem
Scímus, quam misere hánc amarit. núnc sibi uxorem éxpetit.
Póstremo id mihi dá negoti: tú tamenidem has núptias
Pérge facere ita út facis: et id spéro adiuturós deos.
SI. Ímmo abi intro: ibi me ópperire et quód parato opus ést para.
Non ímpulit me, haec núnc omnino ut créde, rem:
Atque haúd scio an quae díxit sint uera ómnia.
Sed párui pendo: illúd mihi multo máxumumst,
Quod míhi pollicitust ípsus gnatus. núnc Chremem

Conueniam: orabo gnáto uxorem: [id] si ímpetro,
Quid álias malim quam hódie has fieri núptias?
Nam gnátus quod pollícitust, haud dubiúmst mihi,
Si nólit, quin eum mérito possim cógere.
Atque ádeo in ipso témpore eccum ipsum óbuiam.

SIMO. CHREMES.

SI. Iubeó Chremetem. . . CH. O te ípsum quaerebam. SI. Ét ego te. CH. Optato áduenis. **3**
Aliquót me adierunt, éx te auditum qui aíbant, hodie fíliam
Meam núbere tuo gnáto: id uiso tún an illi insániant.
SI. Auscúlta paucis: ét quid te ego uelim ét tu quod quaerís scies.
CH. Auscúlto: loquere quíd uelis.
SI. Per té deos oro et nóstram amicitiám, Chremes,
Quae incépta a paruis cum aétate adcreuít simul,
Perque únicam gnatám tuam et gnatúm meum,
Quoius tíbi potestas súmma seruandí datur,
Vt me ádiuues in hác re, atque ita uti núptiae
Fuáránt futurae, fíant. CH. Ah, ne me óbsecra:
Quasi hóc te orando a me ímpetrare opórteat.
Alium ésse censes núnc me atque olim quóm dabam?
Si in rémst utrique ut fíant, accersí iube.
Sed si éx ea re plús malist quam cómmodi
Vtríque, id oro te ín commune ut cónsulas,
Quasi ílla tua sit Pámphilique ego sím pater.

SI. Immo íta uolo itaque póstulo ut fiát, Chremes:
Neque póstulem abs te, ni ípsa res moneát. CH. Quid est?
SI. Iraé sunt inter Glýcerium et gnatum. CH. Aúdio.
SI. Ita mágnae, ut sperem pósse auelli. CH. Fábulae.
SI. Profécto sic est. CH. Síc hercle ut dicám tibi:
Amántium irae amóris integrátiost.
SI. Em, id te óro ut ante eámus, dum tempús datur,
Dumque eiús lubido occlúsast contuméliis:
Prius quam hárum scelera et lácrumae confictaé dolis
Redúcunt animum aegrótum ad misericórdiam,
Vxórem demus. spéro consuetúdine et
Coniúgio liberáli deuinctúm, Chremes,
Dein fácile ex illis sése emersurúm malis.
CH. Tibi ita hóc uidetur: át ego non posse árbitror
Neque illum hánc perpetuo habére neque me pérpeti.
SI. Qui scís ergo istuc, nísi periclum féceris?
CH. At istúc periclum in fília fierí grauest.
SI. Nempe íncommoditas dénique huc omnís redit,
Si euéniat, quod di próhibeant, discéssio.
At sí corrigitur, quót commoditatés uide:
Princípio amico fílium restítueris,
Tibi génerum firmum et fíliae inueniés uirum.
CH. Quid istíc? si ita istuc ánimum induxti esse útile,
Noló tibi ullum cómmodum in me claúdier.
SI. Meritó te semper máxumi fecí, Chremes.
CH. Sed quíd aïs? SI. Quid? CH. Qui scís eos nunc díscordare intér se?

SI. Ipsús mihi Dauos, qui íntumust eorúm consiliis, díxit:
Et ís mihi suadet núptias quantúm queam ut matúrem.
Num cénses faceret, fílium nisi scíret eadem haec uélle?
Tute ádeo iam eius uerba aúdies. heus, éuocate huc Dáuom.
Atque éccum uideo ipsúm foras exíre.

DAVOS. SIMO. CHREMES.

DA. Ad te ibam. SI. Quíd namst? 4
DA. Quor úxor non accérsitur? iam aduésperascit. SI. Aúdin?
Ego dúdum non nil uéritus sum, Daue, ábs te, ne facerés idem,
Quod uólgus seruorúm solet, dolís ut me delúderes,
Proptérea quod amat fílius. DA. Egon ístuc facerem? SI. Crédidi:
Idque ádeo metuens uós celaui, quód nunc dicam. DA. Quíd? SI. Scies:
Nam própemodum habeo iám fidem. DA. Tandém cognosti quí siem?
SI. Non fúerant nuptiaé futurae. DA. Quíd? non? SI. Sed ea grátia
Simuláui, uos ut pértemptarem. DA. Quíd aïs? SI. Sic res ést. DA. Vide:
Numquam ístuc quiui ego íntellegere. uáh consilium cállidum.
SI. Hoc aúdi: ut hinc te intro íre iussi, oppórtune hic fit mi óbuiam. DA. Hem,

Num nám perimus? SI. Nárro huic, quae tu dúdum narrastí mihi.
DA. Quid nam aúdio? SI. Gnatam út det oro, uíxque id exoro. DA. Óccidi. SI. Hem,
Quid díxisti? DA. Optume ínquam factum. SI. Núnc per hunc nullást mora.
CH. Domúm modo ibo, ut ádparetur dícam, atque huc renúntio.
SI. Nunc te óro, Daue, quóniam solus mi éffecisti has núptias,
DA. Ego uéro solus. SI. gnátum mi corrígere porro enítere.
DA. Faciam hércle seduló. SI. Potes nunc, dum ánimus inritátus est.
DA. Quiéscas. SI. Age igitúr, ubi nunc est ípsus? DA. Mirum ní domist.
SI. Ibo ád eum atque eadem haec, tíbi quae dixi, dícam itidem illi. DA. Núllus sum.
Quid caúsaest, quin hinc ín pistrinum récta proficiscár uia?
Nil ést preci locí relictum: iám perturbaui ómnia:
Erúm fefelli: in núptias coniéci erilem fílium;
Feci hódie ut fierent, ínsperante hoc átque inuito Pámphilo.
Em astútias: quod sí quiessem, níl euenissét mali.
Sed éccum uideo ipsum: óccidi:
Vtinám mihi aliquid ésset hic, quo núnc me praecipitém darem.

PAMPHILVS. DAVOS.

PA. V́bi illic est? scelús, qui me hodie.. DA. Périi. PA. atque hoc confíteor iure
Mi óbtigisse, quándoquidem tam inérs, tam nulli cónsili sum:
Séruon fortunás meas me cómmisisse fúttili!
Ego prétium ob stultitiám fero: sed inúltum numquam id aúferet.
DA. Posthác incolumem sát scio fore me, núnc si deuito hóc malum.
PA. Nam quíd ego nunc dicám patri? negábon uelle mé, modo
Qui súm pollicitus dúcere? qua *audácia* id facere aúdeam?
Nec quíd me nunc faciám scio. DA. Nec mé quidem, atque id ago sédulo.
Dicam áliquid me inuentúrum, ut huic malo áliquam producám moram.
PA. Oh. DA. Vísus sum. PA. Eho dum bóne uir, quid aïs? uíden me consiliís tuis
Miserum ímpeditum esse? DA. Át iam expediam. PA. Expédies? DA. Certe, Pámphile.
PA. Nempe út modo. DA. Immo mélius spero. PA. Oh, tíbi ego ut credam, fúrcifer?
Tu rem ímpeditam et pérditam restítuas? hem quo frétus sim,
Qui me hódie ex tranquillíssuma re cóniecisti in núptias.
Án non dixi esse hóc futurum? DA. Díxti. PA. Quid meritú's? DA. Crucem.

Séd sine paululum ád me redeam: iam áliquid dispiciam. PA. Eí mihi,
Quóm non habeo spátium, ut de te súmam supplicium, út uolo:
Námque hoc tempus praécauere míhi me, haud te ulciscí sinit.

ACTVS IV.

CHARINVS. PAMPHILVS. DAVOS.

CH. Hócinest crédibile aút memorábile,
Tánta uecórdia innáta quoiquam út siet,
V́t malis gaúdeant átque ex incómmodis
Álteriús sua ut cómparent cómmoda? ah
Ídnest uerum? ímmo id est génus hominum péssumum, in
Dénegandó modo quís pudor paúlum adest:
Póst ubi témpust promíssa iam pérfici,
Túm coactí necessário se áperiunt:
[Ét timent, ét tamen rés premit dénegare:]
Íbi tum eorum ínpudentíssuma orátiost
'Quís tu es? quís mihi es? quór meam tibí?
Heus, próxumus sum egomét mihi.'
At támen 'ubi fidés?' si rogés, nil pudé*n*t hic,
Vbi ópus est: illi úbi nil opúst, ibi ueréntur.
Séd quid agam? adeamne ád eum et cum eo iniúriam hanc expóstulem?
Íngeram mala múlta? atque aliquis dícat 'nil promóueris':
Multúm: molestus cérte ei fuero atque ánimo morem géssero.

PA. Charíne, et me et te inprúdens, nisi quid dí respiciunt, pérdidi.

CH. Ítane 'inprudens'? tándem inuentast caúsa. soluistí fidem.
PA. Quíd 'tandem'? CH. Etiam núnc me ducere ístis dictis póstulas?
PA. Quíd istuc est? CH. Postquám me amare díxi, complacitást tibi.
Heú me miserum, quí tuom animum ex ánimo spectauí meo.
PA. Fálsu's. CH. Nonne tíbi esse satis hoc sólidum uisumst gaúdium,
Nísi me lactassés amantem et fálsa spe prodúceres.
Hábeas. PA. Habeam? ah néscis quantis ín malis uorsér miser,
Quantásque hic suis consíliis mihi confláuit sollicitúdines
Meus cárnufex. CH. Quid istúc tam mirumst, dé te si exemplúm capit?
PA. Haud ístuc dicas, sí cognoris uél me uel amorém meum.
CH. Scio: cúm patre altercásti dudum, et ís nunc proptereá tibi
Suscénset nec te quíuit hodie cógere illam ut dúceres.
PA. Immo étiam, quo tu mínus scis aerumnás meas,
Haec núptiae non ápparabantúr mihi:
Nec póstulabat núnc quisquam uxorém dare.
CH. Scio: tú coactus tuá uoluntate és. PA. Mane:
Non dúm scis. CH. Scio equidem íllam ductúrum ésse te.
PA. Quor me énicas? hoc aúdi. numquam déstitit
Instáre, ut dicerém me ducturúm patri:

Suadére, orare usque ádeo donec pérpulit.
CH. Quis homo ístuc? PA. Dauos. CH. Quam óbrem? PA. Nescio, nísi mihi
Deos sátis fuisse irátos qui auscultáuerim.
CH. Factum hóc est, Daue? DA. Fáctum. CH. Hem, quid aïs, scelus?
At tíbi di dignum fáctis exitiúm duint.
Eho, díc mi, si omnes húnc coniectum in núptias
Inimíci uellent, quód nisi consilium hóc darent?
DA. Decéptus sum, at non défetigatús. CH. Scio.
DA. Hac nón successit, ália adgrediemúr uia:
Nisi *si* íd putas, quia prímo processít parum,
Non pósse iam ad salútem conuerti hóc malum.
PA. Immo étiam: nam satis crédo, si aduigiláueris,
Ex únis geminas míhi conficies núptias.
DA. Ego, Pámphile, hoc tibi pró seruitio débeo,
Conári manibus pédibus noctesque ét dies,
Capitís periclum adíre, dum prosím tibi:
Tuomst, síquid praeter spem éuenit, mi ignóscere.
Parúm succedit quód ago: at facio sédulo.
Vel mélius tute réperi, me missúm face.
PA. Cupió: restitue quem á me accepistí locum.
DA. Faciam. PA. Át iam hoc opust. DA. Hem... séd mane: crepuít a Glycerio óstium.
PA. Nil ád te. DA. Quaero. PA. Hem, núncin demum? DA. At iam hóc tibi inuentúm dabo.

MYSIS. PAMPHILVS. CHARINVS. DAVOS.

MY. Iam ubi úbi erit, inuentúm tibi curábo et mecum addúctum
Tuom Pámphilum: modo tu, ánime mi, nolí te maceráre.
PA. Mysís. MY. Quis est? hem, Pámphile, optumé mihi te offers. PA. Quíd *id* est?
MY. Oráre iussit, sí se ames, era, iám ut ad sese uénias:
Vidére aït te cúpere. PA. Vah, perii: hóc malum integráscit.
Sicíne me atque illam operá tua nunc míseros sollicitári!
Nam idcírco accersor, núptias quod mi ápparari sénsit.
CH. Quibus quídem quam facile pótuerat quiésci, si hic quiésset!
DA. Age, si híc non insanít satis sua spónte, instiga. MY. Atque édepol
Ea rés est: proptereáque nunc misera ín maerorest. PA. Mýsis,
Per omnís tibi adiuró deos, numquam eám me desertúrum,
Non, sí capiundos míhi sciam esse inimícos omnis hómines.
Hanc mi éxpetiui, cóntigit: conuéniunt mores: uáleant
Qui intér nos discidiúm uolunt: hanc nísi mors mi adimet némo.
CH. Resipísco. PA. Non Apóllinis magis uérum atque hoc respónsumst.

Si póterit fieri, ut né pater per mé stetisse crédat.
Quo mínus haec fierent núptiae, uoló: sed si id non póterit,
Id fáciam, in procliuí quod est, per mé stetisse ut crédat.
Quis uídeor? CH. Miser, aeque átque ego. DA. Consílium quaero. CH. Fórti's.
PA. Scio quíd conere. DA. Hoc égo tibi profécto effectum réddam.
PA. Iam hoc ópus est. DA. Quin iam habeó. CH. Quid est? DA. Huic, nón tibi habeo: ne érres.
CH. Sat hábeo. PA. Quid faciés? cedo. DA. Dies híc mi ut satis sit uéreor
Ad agéndum: ne uacuom ésse me nunc ád narrandum crédas:
Proinde hínc uos amolímini: nam mi ímpedimento éstis.
PA. Ego hanc uísam.— DA. Quid tu? quo hínc te agis? CH. Verúm uis dicam? DA. Immo étiam
Narrátionis íncipit mi inítium. CH. Quid me fíet?
DA. Eho tu ínpudens, non sátis habes, quod tíbi dieculam áddo,
Quantum huíc promoueo núptias? CH. Daue, át tamen— DA. Quid érgo?
CH. Vt dúcam. DA. Ridiculum. CH. Húc face ad me ut uénias, siquid póteris.
DA. Quid uéniam? nil habeo. CH. Át tamen siquíd. DA. Age, ueniam. CH. Síquid,

Domi éro. DA. Tu, Mysis, dum éxeo, parúmper me opperíre hic.
MY. Quaprópter? DA. Ita factó est opus. MY. Matúra. DA. Iam inquam hic ádero.

MYSIS. DAVOS.

MY. Nilne ésse proprium quoíquam! di uostrám fidem: **3**
Summúm bonum esse eraé putaui hunc Pámphilum,
Amícum, amatorém, uirum in quouís loco
Parátum: uerum ex eó nunc misera quém capit
Labórem! facile hic plús malist quam illíc boni.
Sed Dáuos exit. mí homo, quid istuc óbsecrost?
Quo pórtas puerum? DA. Mýsis, nunc opus ést tua
Mihi ad hánc rem exprompta málitia atque astútia.
MY. Quid nam ínceptur'u's? DA. Áccipe a me hunc ócius
Atque ánte nostram iánuam appone. MY. Óbsecro,
Humíne? DA. Ex ara hinc súme uerbenás tibi
Atque eás substerne. MY. Quam óbrem id tute nón facis?
DA. Quia, sí forte opus sit ád erum iura*tó* mihi
Non ádposisse, ut líquido possim. MY. Intéllego:
Noua núnc religio in te ístaec incessít. cedo.
DA. Moue ócius te, ut quíd agam porro intéllegas.
Pro Iúppiter. MY. Quid est? DA. Spónsae pater intéruenit.
Repúdio quod consílium primum inténderam.

MY. Nesció quid narres. DA. Égo quoque hinc ab déxtera
Veníre me adsimulábo: tu ut subséruias
Orátioni, ut quómque opus sit, uerbís uide.
MY. Ego quíd agas nil intéllego: sed síquid est,
Quod méa opera opus sit uóbis, ut tu plús uides,
Manébo, nequod uóstrum remorer cómmodum.

CHREMES. MYSIS. DAVOS.

CH. Reuórtor, postquam quae ópus fuere ad núptias 4
Gnataé paraui, ut iúbeam accersi. séd quid hoc?
Puer hérclest. mulier, tu ádposisti hunc? MY. Vbi illic est?
CH. Non míhi respondes? MY. Núsquam est. uae miseraé mihi,
Relíquit me homo atque ábiit. DA. Di uostrám fidem,
Quid túrbaest apud forúm? quid illi hominum lítigant?
Tum annóna carast. quíd dicam aliud néscio.
MY. Quor tu óbsecro hic me sólam—? DA. Hem, quae haec est fábula?
Eho Mýsis, puer hic úndest? quisue huc áttulit?
MY. Satin sánu's, qui me id rógites? DA. Quem ego igitúr rogem,
Qui hic néminem alium uídeam? CH. Miror, únde sit.
DA. Dictúra es quod rogo? MY. Aú. DA. Concede ad déxteram.
MY. Delíras: non tute ípse? DA. Verbum sí mihi
Vnúm praeter quam quód te rogo . . faxís caue.

Male dícis? undest? díc clare. MY. A nobís. DA. Hahae:
Mirúm uero, inpudénter mulier sí facit
Meretríx? CH. Ab Andriást haec, quantum intéllego.
DA. Adeón uidemur uóbis esse idónei,
In quíbus sic inludátis? CH. Veni in témpore.
DA. Propera ádeo puerum tóllere hinc ab iánua.
Mané: caue quoquam ex ístoc excessís loco.
MY. Di te éradicent: íta me miseram térritas.
DA. Tibi díco ego an non? MY. Quíd uis? DA. At etiám rogas?
Cedo, quoíum puerum hic ádposisti? díc mihi.
MY. Tu néscis? DA. Mitte id quód scio: dic quód rogo.
MY. Vostrí. DA. Quoius nostri? MY. Pámphili. DA. Hem, quid? Pámphili?
MY. Eho, an nón est? CH. Recte ego sémper fugi has núptias.
DA. O fácinus animaduórtendum. MY. Quid clámitas?
DA. Quemne égo heri uidi ad uós adferri uésperi?
MY. O hóminem audacem. DA. Vérum: uidi Cántharam
Suffárcinatam. MY. Dís pol habeo grátiam,
Quom in páriundo aliquot ádfuerunt líberae.
DA. Ne illa íllum haud nouit, quóius causa haec íncipit:
'Chremés si *ad*positum púerum ante aedis uíderit,
Suam gnátam non dabít': tanto hercle mágis dabit.

CH. Non hércle faciet. DA. Núnc adeo, ut tu sís sciens,
Nisi púerum tollis, iám ego hunc in mediám uiam
Prouóluam teque ibídem peruoluam ín luto.
MY. Tu pól homo non es sóbrius. DA. Fallácia
Alia áliam trudit. iám susurrari aúdio,
Ciuem Átticam esse hanc. CH. Hém. DA. 'Coactus légibus
Eam uxórem ducet.' MY. Eho, óbsecro, an non cíuis est?
CH. Ioculárium in malum ínsciens paene íncidi.
DA. Quis hic lóquitur? o Chremés, per tempus áduenis:
Auscúlta. CH. Audiui iam ómnia. DA. An tu haec ómnia?
CH. Audíui, inquam, a princípio. DA. Audistin, óbsecro? hem
Scelera, hánc iam oportet ín cruciatum hinc ábripi.
Hic est ílle: non te crédas Dauom lúdere.
MY. Me míseram: nil pol fálsi dixi, mí senex.
CH. Noui ómnem rem. est Simo íntus? DA. Est.— MY. Ne me áttigas,
Sceléste. si pol Glýcerio non ómnia haec..
DA. Eho inépta, nescis quíd sit actum? MY. Quí sciam?
DA. Hic sócer est. alio pácto haud poterat fíeri,
Vt scíret haec quae uóluimus. MY. Praedíceres.
DA. Paulum ínter esse cénses, ex animo ómnia,
Vt fért natura, fácias an de indústria?

CRITO. MYSIS. DAVOS.

CR. In hác habitasse plátea dictumst Chrýsidem, 5
Quae sése inhoneste optáuit parere hic dítias
Potiús quam in patria honéste pauper uíueret:
Eius mórte ea ad me lége rediérúnt bona.
Sed quós perconter uídeo. saluete. MY. Óbsecro,
Quem uídeo? estne hic Critó sobrinus Chrýsidis?
Is ést. CR. O Mysis, sálue. MY. Saluos sís, Crito.
CR. Itan Chrýsis? hem. MY. Nos quídem pol miseras pérdidit.
CR. Quid uós? quo pacto hic? sátine recte? MY. Nósne? sic:
Vt químus, aiunt, quándo ut uolumus nón licet.
CR. Quid Glýcerium? iam hic suós parentis répperit?
MY. Vtinam. CR. Án non dum etiam? haud aúspicato huc me áppuli:
Nam pól, si id scissem, númquam huc tetulissém pedem:
Sempér enim dictast ésse haec atque habitást soror:
Quae illíus fuerunt, póssidet: nunc me hóspitem
Lités sequi, quam hic míhi sit facile atque útile,
Aliórum exempla cómmonent: simul árbitror,
Iam aliquem ésse amicum et défensorem ei: nám fere
Grandícula iam proféctast illinc. clámitent
Me sýcophantam, heréditatem pérsequi
Mendícum: tum ipsam déspoliare nón licet.
MY. O óptume hospes, pól, Crito, antiquom óbtines.
CR. Duc me ád eam, quando huc uéni, ut uideam. MY. Máxume.
DA. Sequar hós: nolo me in témpore hoc uideát senex.

ACTVS V.

CHREMES. SIMO.

CH. Sátis iam satis, Simó, spectata ergá te amicitiást mea:
Sátis pericli incépi adire: orándi iam finém face.
Dúm studeo obsequí tibi, paene inlúsi uitam fíliae.
SI. Ímmo enim nunc cum máxume abs te póstulo atque oró, Chremes,
V́t beneficium uérbis initum dúdum nunc re cómprobes.
CH. Víde quam iniquos sís prae studio: dúm id efficias quód cupis,
Néque modum benígnitatis néque quid me ores cógitas:
Nám si cogités, remittas iám me onerare iniúriis.
SI. Quíbus? CH. At rogitas? pérpulisti me, út homini adulescéntulo
Ín alio occupáto amore, abhórrenti ab re uxória,
Fíliam ut darem ín seditionem átque in incertas núptias,
Eíus labore atque eíus dolore gnáto ut medicarér tuo:
Ímpetrasti: incépi, dum res tétulit. nunc non fért: feras.

Íllam hinc ciuem esse áiunt: puer est nátus: nos missós face.
SI. Pér ego te deos óro, ut ne illis ánimum inducas crédere,
Quíbus id maxume útilest, illum ésse quam detérrumum.
Núptiarum grátia haec sunt fácta atque incepta ómnia.
V́bi ea causa, quam óbrem haec faciunt, érit adempta his, désinent.
CH. Érras: cum Dauo égomet uidi iúrgantem ancillám. SI. Scio.
CH. Véro uoltu, quom íbi me adesse neúter tum praesénserat.
SI. Crédo, et id factúras Dauos dúdum praedixít mihi:
Ét nescio qui tíbi sum oblitus hódie, ac uolui, dícere.

DAVOS. CHREMES. SIMO. DROMO.

DA. Ánimo nunciam ótioso esse ímpero. CH. Em Dauóm tibi. **2**
SI. V́nde egreditur? DA. Meó praesidio atque hóspitis. SI. Quid illúd malist?
DA. Égo commodiorem hóminem aduentum témpus non uidí. SI. Scelus,
Quém nam hic laudat? DA. Ómnis res est iam ín uado. SI. Cesso ádloqui?
DA. Érus est: quid agam? SI. O sálue, bone uir. DA. Éhem Simo, o nostér Chremes.
Ómnia apparáta iam sunt íntus. SI. Curastí probe.

DA. Vbi uoles, accérse. SI. Bene sane: íd enim uero hinc núnc abest.
Étiam tu hoc respóndes, quid istic tíbi negotist? DA. Míhin? SI. Ita.
DA. Míhin? SI. Tibi ergo. DA. Módo *ego* intro iui. SI. Quási ego quam dudúm rogem.
DA. Cúm tuo gnato una. SI. Ánne est intus Pámphilus? cruciór miser.
Ého, non tu dixti ésse inter eos ínimicitias, cárnufex?
DA. Súnt. SI. Quor igitur híc est? CH. Quid illum cénses? cum illa lítigat.
DA. Ímmo uero indignúm, Chremes, iam fácinus faxo ex me aúdies.
Néscio qui senéx modo uenit: éllum, confidéns, catus:
Quóm faciem uideás, uidetur ésse quantiuís preti:
Trístis seuéritás inest in uóltu atque in uerbís fides.
SI. Quíd nam adportas? DA. Níl equidem, nisi quód illum audiui dícere.
SI. Quíd aït tandem? DA. Glýcerium se scíre ciuem esse Átticam. SI. Hem,
Dromó, Dromo. DA. Quid ést? SI. Dromo. DA. Audi. SI. Vérbum si addiderís..Dromo.
DA. Audi óbsecro. DR. Quid uís? SI. Sublimem hunc íntro rape, quantúm potest.
DR. Quem? SI. Dáuom. DA. Quam obrem? SI. Quía lubet. rape ínquam. DA. Quid fecí? SI. Rape.
DA. Si quícquam inuenies mé mentitum, occídito. SI. Nil aúdio:

Égo iam te commótum reddam. DA. Támen etsi hoc uerúmst? SI. Tamen.
Cura ádseruandum uínctum, atque audin? quádrupedem constríngito.
Age núnciam: ego pol hódie, si uiuó, tibi
Osténdam, erum quid sít pericli fállere,
Et illí patrem. CH. Ah ne saéui tanto opere. SI. Ó Chremes,
Pietátem gnati! nónne te miserét mei?
Tantúm laborem cápere ob talem fílium?
Age Pámphile, exi Pámphile: ecquid té pudet?

PAMPHILVS. SIMO. CHREMES.

PA. Quis mé uolt? perii, páter est. SI. Quid aïs, ómnium? CH. Ah,
Rem pótius ipsam díc, ac mitte mále loqui.
SI. Quasi quícquam in hunc iam gráuius dici póssiet.
Ain tándem, ciuis Glýceriumst? PA. Ita praédicant.
SI. 'Ita praédicant'? o ingéntem confidéntiam!
Num cógitat quid dícat? num factí piget?
Vide num eíus color pudóris signum usquam índicat.
Adeo ínpotenti esse ánimo, ut praeter cíuium
Morem átque legem et suí uoluntatém patris
Tamen hánc habere stúdeat cum summó probro!
PA. Me míserum! SI. Hem, modone id démum sensti, Pámphile?
Olim ístuc, olim, quom íta animum induxtí tuom,
Quod cúperes aliquo pácto efficiundúm tibi:
Eodém die istuc uérbum uere in te áccidit.

Sed quíd ego? quor me excrúcio? quor me mácero?
Quor meám senectutem huíus sollicito améntia?
An ut pro huíus peccatis égo supplicium súfferam?
Immo hábeat, ualeat, uíuat cum illa. PA. Mí pater.
SI. Quid 'mí pater'? quasi tu húius indigeás patris.
Domus, úxor, liberi ínuenti inuitó patre.
Addúcti qui illam hinc cíuem dicant: uíceris.
PA. Patér, licetne paúca? SI. Quid dicés mihi?
CH. Tamén, Simo, audi. SI. Ego aúdiam? quid aúdiam,
Chremés? CH. At tandem dícat. SI. Age, dicát sino.
PA. Égo me amare hanc fáteor: si id peccárest, fateor íd quoque.
Tíbi, pater, me dédo. quiduis óneris inpone, ímpera.
Vís me uxorem dúcere? hanc uis míttere? ut poteró, feram.
Hóc modo te obsecro, út ne credas á me adlegatum húnc senem:
Síne me expurgem atque íllum huc coram addúcam. SI. Adducas? PA. Síne, pater.
CH. Aéquom postulát: da ueniam. PA. Síne te hoc exorém. SI. Sino.
Quíduis cupio, dúm ne ab hoc me fálli comperiár, Chremes.
CH. Pró peccato mágno paulum súpplici satis ést patri.

CRITO. CHREMES. SIMO. PAMPHILVS.

CR. Mítte orare, una hárum quaeuis caúsa mé ut faciám monet, **4**
Vél tu uel quod uérumst uel quod ípsi cupio Glýcerio.
CH. Ándrium ego Critónem uideo? cérte is est. CR. Saluos sís, Chremes.
CH. Quíd tu Athenas ínsolens? CR. Euénit, sed hicinést Simo?
CH. Híc. CR. Simo. . . SI. Men quaéris? eho tu, Glýcerium hinc ciuem ésse aïs?
CR. Tú negas? SI. Itane húc paratus áduenis. CR. Qua ré? SI. Rogas?
Túne inpune haec fácias? tune hic hómines adulescéntulos
Ímperitos rérum, eductos líbere, in fraudem ínlicis?
Sóllicitando et póllicitando eorum ánimos lactas? CR. Sánun es?
SI. Ác meretriciós amores núptiis conglútinas?
PA. Périi, metuo ut súbstet hospes. CH. Sí, Simo, hunc norís satis,
Nón ita arbitrére: bonus est híc uir. SI. Hic uir sít bonus?
Ítane adtemperáte euenit, hódie in ipsis núptiis
Vt ueniret, ántehac numquam? est uéro huic credundúm, Chremes.
PA. Ní metuam patrem, hábeo pro illa re íllum quod moneám probe.
SI. Sýcophanta. CR. Hem. CH. Síc, Crito, est hic: mítte. CR. Videat quí siet.

Sí mihi perget quaé uolt dicere, éa quae non uolt aúdiet.
Égo istaec moueo aut cúro? non tu tuóm malum aequo animó feres?
Nam égo quae dico uéra an falsa audíerim, iam scirí potest.
Átticus quidam ólim naui frácta ad Andrum eiéctus est
Ét istaec una párua uirgo. túm ille egens forte ádplicat
Prímum ad Chrysidís patrem se. SI. Fábulam inceptát. CH. Sine.
CR. Ítane uero obtúrbat? CH. Perge. CR. Tum ís mihi cognatús fuit,
Qui eúm recepit. íbi ego audiui ex íllo sese esse Átticum.
Ís ibi mortuóst. CH. Eius nomen? CR. Nómen tam citó tibi? PA. Hem,
Perií. CR. Verum hercle opínor fuisse Pbániam: hoc certó scio,
Rhamnúsium se aiébat esse. CH. O Iúppiter. CR. Eadem haéc, Chremes,
Multi álii in Andro audíuere. CH. Vtinam id sít, quod spero. eho, díc mihi,
Quid eám tum? suamne esse aíbat? CR. Non. CH. Quoiam ígitur? CR. Fratris fíliam.
CH. Certé meast. CR. Quid aïs? SI. Quid tu aïs? PA. Árrige aures, Pámphile.
SI. Qui crédis? CH. Phania íllic frater méus fuit. SI. Noram ét scio.
CH. Is béllum hinc fugiens méque in Asiam pérsequens proficíscitur:

Tum illám relinquere híc est ueritus, póstilla nunc primum aúdio
Quid illó sit factum. PA. Víx sum apud me: ita ánimus commotúst metu
Spe gaúdio, mirándo tanto tám repentino hóc bono.
SI. Ne istám multimodis tuam ínueniri gaúdeo. PA. Credó, pater.
CH. At mi únus scrupulus étiam restat, quí me male habet. PA. Dígnus es
Cum tuá religione, ódium . . nodum in scírpo quaeris. CR. Quíd istuc est?
CH. Nomén non conuenít. CR. Fuit hercle huic áliud paruae. CH. Quód, Crito?
Numquíd meministi? CR. Id quaéro. PA. Egon huius mémoriam patiár meae
Voluptáti obstare, quom égo possim in hác re medicarí mihi?
Héus, Chremes, quod quáeris, Pasibúlast. CH. Ipsa eást. CR. East.
PA. Ex ípsa miliéns audiui. SI. Omnís nos gaudere hóc, Chremes,
Te crédo credere. CH. Íta me di ament, crédo. PA. Quid restát, pater?
SI. Iam dudum res reddúxit me ipsa in grátiam. PA. O lepidúm patrem!
De uxóre, ita ut possédi, nil mutát Chremes? CH. Causa óptumast:
Nisi quíd pater aït áliud. PA. Nempe id? SI. Scílicet. CH. Dos, Pámphile, est
Decém talenta. PA. Accípio. CH. Propero ad fíliam. eho mecúm, Crito:

Nam illám me credo haud nósse. SI. Quor non íllam huc transferrí iubes?
PA. Recte ádmones: Dauo égo istuc dedam iám negoti. SI. Nón potest.
PA. Qui? SI. Quía habet aliud mágis ex sese et máius. PA. Quid nam? SI. Vínctus est.
PA. Patér, non recte uínctus est. SI. Haud ita iússi. PA. Iube solui óbsecro.
SI. Age fíat. PA. At matúra. SI. Eo intro. PA. O faústum et felicém diem!

CHARINVS. PAMPHILVS. DAVOS.

CH. Prouíso quid agat Pámphilus: atque éccum. PA. Aliquis me fórsitan **5**
Putet nón putare hoc uérum: at mihi nunc síc esse hoc uerúm lubet.
Égo deum uitám propterea sémpiternam esse árbitror,
Quód uoluptates eórum propriae súnt: nam mi immortálitas
Pártast, si nulla aégritudo huic gaúdio intercésserit.
Séd quem ego mihi potíssumum optem, quoí nunc haec narrém, dari?
CH. Quíd illud gaudist? PA. Dáuom uideo, némost, quem malim ómnium:
Nam húnc scio mea sólide solum gáuisurum gaúdia.
DA. Pámphilus ubi nam híc est? PA. Daue. DA. Quís homost? PA. Ego sum. DA. O Pámphile. **6**

PA. Néscis quid mi obtígerit. DA. Certe: séd quid mi obtigerít scio.
PA. Ét quidem ego. DA. More hóminum euenit, út quod sim nanctús mali
Príus resciscerés tu, quam ego illud quód tibi euenít boni.
PA. Glýcerium mea suós parentes répperit. DA. Factúm bene. CH. Hem.
PA. Páter amicus súmmus nobis. DA. Quís? PA. Chremes. DA. Narrás probe.
PA. Néc mora ullast, quín eam uxorem dúcam. CH. Num ille sómniat
Éa quae uigilans uóluit? PA. Tum de púero, Daue.. DA. Ah désine.
Sólus est quem díligant di. CH. Sáluos sum, si haec uéra sunt.
Cónloquar. PA. Quis homóst? Charine, in témpore ipso mi áduenis.
CH. Béne factum. PA. Audisti? CH. Ómnia. age, me in tuís secundis réspice.
Túos est nunc Chremés: facturum quaé uoles scio esse ómnia.
PA. Mémini: atque adeo lóngumst illum me éxspectare dum éxeat.
Séquere hac me intus: ápud Glycerium núnc est. tu, Daue, ábi domum,
Própera, accerse hinc qui aúferant eam. quíd stas? quid cessás? DA. Eo.
Ne éxspectetis dum éxeant huc: íntus despondébitur:
Íntus transigétur, siquid ést quod restet. ω. Plaúdite.

ALTER EXITVS.

977 Mémini atque adeo lóngumst illum me éxpectare, dum éxeat. V. 6
978 Séquere hac intus: ápud Glycerium núnc est. [sed eccum exít foras.]

PAMPHILVS. CHARINVS. DAVOS. CHREMES.

982 PA. Te éxpectabam. est dé tua re quód agere ego tecúm uolo.
Óperam dedi ne me ésse oblitum dícas tuae gnatae álterae.
Tíbi me opinor ínuenisse dígnum te atque illá uirum. CHA. Ah,
985 Périi, Daue: dé meo amore ac uíta [nunc] sors tóllitur.
CHR. Nón noua istaec míhi condicio est, sí uoluissem, Pámphile.
CHA. Óccidi, Daue. DA. [Áh] mane. CHA. Perii. CHR. Id quám obrem non uolui éloquar.
Nón idcirco quód eum omnino affínem mihi nollem. CHA. Hém. DA. Tace.
CHR. Séd amicitiae nóstrae quae est a pátribus nostris trádita
990 Nón aliquam partém, sed uolui adáuctam tradi líberis.
Núnc quom copia ác fortuna utríque ut obsequerér dedit,
Detúr. PA. Bene factum. DA. Abi átque age homini grátias.
CHA. Salué, Chremes, amícorum meorum ómnium

Mi agíssime. quid? míhi non minus est gaúdio,
Quam [mi éuenisse] quod éxpeto, [erga mé tuom]
Me répperisse, ut hábitus antehac fuí tibi,
Animúm. CHR. Charine, quom ád eum tuom applicáueris
Studium, éxinde ut erit túte existimáueris.
PA. Id ita ésse facere cóniecturam ex mé licet.
CHA. Aliénus abs te támen qui tu esses nóueram.
PA. Ita rés est. CHR. Gnatam tíbi meam Philúmenam
Uxórem et dotis séx talenta spóndeo.

DA. Ne éxspectetis dum éxeant huc: íntus desponsábitur, **V. 6**
Íntus transigétur siquid ést quod restet. ω Plaúdite.

HEAVTON TIMORVMENOS

DIDASCALIA

HEAVTON TIMORVMENOS TERENTI

ACTA LVDIS MEGALENSIBVS

L: CORNELIO LENTVLO L: VALERIO FLACCO AEDILIB· CVRVLIB·

EGIT AMBIVIVS TVRPIO

MODOS FECIT FLACCVS CLAVDI

ACTA PRIMVM TIBIS INPARIBVS

DEINDE DVABVS DEXTRIS

GRAECA MENANDRV

FACTA· II·

M'· IVVENTIO TI· SEMPRONIO COS·

HEAVTON TIMORVMENOS.

PERSONAE.

CHREMES SENEX.
MENEDEMVS SENEX.
CLITIPHO ADVLESCENS.
CLINIA ADVLESCENS.
SYRVS SERVOS.
DROMO SERVOS.
BACCHIS MERETRIX.
ANTIPHILA MVLIER.
SOSTRATA MATRONA.
CANTHARA ANVS.
PHRYGIA ANCILLA.

C. SVLPICI APOLLINARIS PERIOCHA.

In mílitiam proficísci gnatum Clíniam
Amántem Antiphilam cónpulit durús pater
Animíque sese angébat facti paénitens.
Mox út reuersus est, clám patrem deuórtitur
Ad Clítiphonem. is amábat scortum Bácchidem.
Cum arcésseret cupítam Antiphilam Clínia,
Et éius Bacchis uénit amica ac séruolae
Habitúm gerens Antíphila: factum id quó patrem
Suám celaret Clítipho. hic techinís Syri
Decém minas meretrículae aufert á sene.
Antíphila Clitiphónis reperitúr soror:
Hanc Clínia, aliam Clítipho uxorem áccipit.

PROLOGVS.

Nequoí sit uóstrum mírum, quor partís seni
Poëta dederit, quaé sunt adulescéntium:
Id prímum dicam, deínde quod ueni éloquar.
Ex íntegra Graeca íntegram comoédiam
Hodié sum acturus Heaúton timorúmenon:
[Dupléx quae ex arguménto facta est símplici.]
Nouam ésse ostendi et quae ésset: nunc qui scrípserit
Et quóia Graeca sít, ni partem máxumam
Exístimarem scíre uostrum, id dícerem.
Nunc quam óbrem has partis dídicerim paucís dabo.
Orátorem esse uóluit me, non·prólogum:
Vostrúm iudicium fécit: me actorém dedit.
Sed hic áctor tantum póterit a facúndia,
Quantum ílle potuit cógitare cómmode,
Qui órationem hanc scrípsit, quam dictúrus sum.
Nam quód rumores dístulerunt máliuoli,
Multás contamináse Graecas, dúm facit
Paucás Latinas: fáctum id esse hic nón negat,
Neque sé pigere et deínde facturum aútumat.
Habét bonorum exémplum, quo exempló sibi
Licére id facere quód illi fecerúnt putat.
Tum quód maliuolus uétus poëta díctitat,
Repénte ad studium hunc se ádplicasse músicum,
Amícum ingenio frétum, haud naturá sua:
Arbítrium uostrum, uóstra existumátio
Valébit. qua re omnés uos oratós uolo,

Ne plús iniquom póssit quam aequom orátio.
Facite aéqui sitis: dáte crescendi cópiam,
Nouárum qui spectándi faciunt cópiam,
Sine uítiis: ne ille pró se dictum exístumet,
Qui núper fecit séruo currenti ín uia
Decésse populum: quór insano séruiat?
De illíus peccatis plúra dicet, quóm dabit
Aliás nouas, nisi fínem maledictís facit.
Adéste aequo animo: dáte potestatém mihi
Statáriam agere ut líceat per siléntium:
Ne sémper seruos cúrrens, iratús senex,
Edáx parasitus, sýcophanta autem ínpudens,
Auárus leno, adsídue agendi sínt mihi
Clamóre summo, cúm labore máxumo.
Mea caúsa causam hanc iústam esse animum indúcite,
Vt áliqua pars labóris minuatúr mihi.
Nam núnc nouas qui scríbunt, nil parcúnt seni:
Siquaé laboriósa est, ad me cúrritur:
Si lénis est, ad álium defertúr gregem.
In hác est pura orátio. experímini,
In utrámque partem ingénium quid possít meum.
[Si númquam auare prétium statui artí meae
Et eum ésse quaestum in ánimum induxi máxumum
Quam máxume seruíre uostris cómmodis:]
Exémplum statuite ín me, ut adulescéntuli
Vobís placere stúdeant potius quám sibi.

ACTVS I.

CHREMES. MENEDEMUS.

CH. Quamquam haéc inter nos núper notitia ádmodumst—
Inde ádeo quod agrum in próxumo hic mercátus es—
Nec réï fere sane ámplius quicquám fuit:
Tamén uel uirtus túa me uel uicínitas,
Quod ego ín propinqua párte amicitiaé puto,
Facit út te audacter móneam et familiáriter,
Quod míhi uidere praéter aetatém tuam
Facere ét praeter quam rés te adhortatúr tua.
Nam pró deum atque hominúm fidem, quid uís tibi?
Quid quaéris? annos séxaginta nátus es,
Aut plús eo, ut conício: agrum in his regiónibus
Meliórem neque pretí maioris némo habet;
Seruós compluris: proínde quasi nemó siet,
Ita atténte tute illórum officia fúngere.
Numquám tam mane egrédior neque tam uésperi
Domúm reuortor, quín te in fundo cónspicer
Fodere aút arare aut áliquid ferre dénique.
Nullúm remittis témpus neque te réspicis.
Haec nón uoluptati tíbi esse satis certó scio.
'Enim' díces 'quantum hic óperis fiat paénitet.'

Quod in ópere faciundo óperae consumís tuae,
Si súmas in illis éxercendis, plús agas.
ME. Chremés, tantumne ab ré tuast otí tibi,
Aliéna ut cures éa quae nil ad te áttinent?
CH. Homó sum: humani níl a me alienúm puto.
Vel mé monere hoc uél percontarí puta:
Rectúmst, ego ut faciam: nón est, te ut detérream.
ME. Mihi síc est usus: tíbi ut opus factóst, face.
CH. An quoíquamst usus hómini, se ut cruciét? ME. Mihi.
CH. Siquíd laborist,—nóllem: sed quid istúc malist?
Quaesó, quid de te tántum commeruísti? ME. Eheu!
CH. Ne lácruma, atque istuc, quídquid est, fac me út sciam:
Ne rétice, ne uerére, crede inquám mihi:
Aut cónsolando aut cónsilio aut re iúuero.
ME. Scire hóc uis? CH. Hac quidem caúsa, qua dixí tibi.
ME. Dicétur. CH. At istos rástros intereá tamen
Adpóne, ne labóra. ME. Minume. CH. Quám rem agis?
ME. Sine mé, uociuom témpus nequod dém mihi
Labóris. CH. Non sinam, ínquam. ME. Ah, non aequóm facis.
CH. Hui, tám grauis hos, quaéso? ME. Sic meritúmst meum.
CH. Nunc lóquere. ME. Filium únicum adulescéntulum
Habeo. áh, quid dixi? habére me? immo habuí, Chremes:

Nunc hábeam necne incértumst. CH. Quid ita istúc? ME. Scies.
Est é Corintho hic áduena anus paupércula:
Eius filiam ille amáre coepit pérdite,
Prope [iam] út pro uxore habéret: haec clam me ómnia.
Vbi rém resciui, coépi non humánitus
Neque ut ánimum decuit aégrotum adulescéntuli
Tractáre, sed ui et uiá peruolgatá patrum.
Cotídie accusábam: 'hem, tibine haec diútius
Licére speras fácere me uiuó patre,
Amícam ut habeas própe iam in uxorís loco?
Errás, si id credis, ét me ignoras, Clínia.
Ego té meum esse díci tantispér uolo,
Dum quód te dignumst fácies: sed si id nón facis,
Ego quód me in te sit fácere dignum inuénero.
Nulla ádeo ex re istuc fít nisi ex nimio ótio.
Ego istúc aetatis nón amori operám dabam,
Sed in Ásiam hinc abii própter pauperiem átque ibi
Simúl rem et gloriam ármis belli répperi.'
Postrémo adeo res rédiit: adulescéntulus
Saepe éadem et grauiter aúdiendo uíctus est:
Putáuit me et aetáte et sapiéntia
Plus scíre et prouidére quam se ipsúm sibi:
In Ásiam ad regem mílitatum abiít, Chremes.
CH. Quid aïs? ME. Clam me proféctus mensis trís abest.
CH. Ambo áccusandi: etsi íllud inceptúm tamen
Animi ést pudentis sígnum et non instrénui.
ME. Vbi cómperi ex eis, qui eí fuere cónscii,

Domúm reuortor maéstus atque animó fere
Pertúrbato atque incérto prae aegritúdine.
Adsído: accurrunt sérui, soccos détrahunt:
Video álios festináre, lectos stérnere,
Cenam ádparare: pró se quisque sédulo
Faciébant, quo illam míhi lenirent míseriam.
Vbi uídeo, haec coepi cógitare 'hem, tót mea
Solíus solliciti sínt causa, ut me unum éxpleant?
Ancíllae tot me uéstiant? sumptús domi
Tantós ego solus fáciam? sed gnatum únicum,
Quem páriter uti his décuit aut etiam ámplius,
Quod illa aétas magis ad haéc utenda idónea st,
Eum ego hínc eieci míserum iniustitiá mea.
Maló quidem me quóuis dignum députem,
Si id fáciam. nam usque dum ílle uitam illám colet
Inopém, carens patria ób meas iniúrias,
Intérea usque illi dé me suppliciúm dabo,
Labórans, parcens, quáerens, illi séruiens.'
Ita fácio prorsus: níl relinquo in aédibus,
Nec uás nec uestiméntum: conrasi ómnia.
Ancíllas, seruos, nísi eos qui opere rústico
Faciúndo facile súmptum exercerént suom,
Omnís produxi ac uéndidi. inscripsi ílico
Aedís mercede: quási talenta ad quíndecim
Coégi: agrum hunc mercátus sum: hic me exérceo.
Decréui tantispér me minus iniúriae,
Chremés, meo gnato fácere, dum fiám miser:
Nec fás esse, ulla mé uoluptate híc frui,
Nisi ubi ílle huc saluos rédierit meus párticeps.
CH. Ingénio te esse in líberos lení puto,

Et illum óbsequentem, síquis recte aut cómmode
Tractáret. uerum néc tu illum satis nóueras,
Nec te ílle: hoc quod fit, úbi non uere uíuitur.
Tu illúm numquam ostendísti quanti pénderes,
Nec tíbi illest credere aúsus quae est aequóm patri.
Quod si ésset factum, haec númquam euenissént tibi.
ME. Ita rés est, fateor: péccatum a me máxumumst.
CH. Menedéme, at porro récte spero et illúm tibi
Saluom ádfuturum esse híc confido própediem.
ME. Vtinam íta di faxint. CH. Fácient. nunc si cómmodumst,
Dionýsia hic sunt hódie, apud me sís uolo.
ME. Non póssum. CH. Quor non? quaéso tandem aliquántulum
Tibi párce: idem absens fácere te hoc uolt fílius.
ME. Non cónuenit, qui illum ád laborem *h*inc *pé*pulerim,
Nunc me ípsum fugere. CH. Sícine est senténtia?
ME. Sic. CH. Béne uale. ME. Et tu.— CH. Lácrumas excussít mihi,
Miserétque me eius: séd ut dieï témpus est,
Tempúst monere me húnc uicinum Phániam,
Ad cénam ut ueniat: íbo, uisam sí domi est.
Nil ópus fuit monitóre: iam dudúm domi
Praesto ápud me esse aiunt: égomet conuiuás moror.
Ibo ádeo hinc intro. séd quid crepuerúnt fores?
[Hinc á me? quis nam egréditur? huc concéssero.]

CLITIPHO. CHREMES.

CL. Níl adhuc est quód uereare, Clínia: haud quaquam étiam cessant: 2
Ét illam simul cum núntio tibi hic ádfuturam hodié scio.
Próin tu sollicitúdinem istam fálsam, quae te excrúciat, mittas.
CH. Quícum loquitur fílius?
CL. Páter adest, quem uólui: adibo. páter, opportune áduenis.
CH. Quíd id est? CL. Hunc Menedémum nostin nóstrum uicinúm? CH. Probe.
CL. Huic fílium scis ésse? CH. Audiui esse: ín Asia. CL. Non ést, pater:
Apud nós est. CH. Quid aïs? CL. Áduenientem, e náui egredientem ílico
Abdúxi ad cenam: nám mihi cum eo iam índe usque a puéritia
Fuit sémper familiáritas. CH. Voluptátem magnam núntias.
Quam uéllem Menedemum ínuitatem, ut nóbiscum esset, ámplius,
Vt hánc laetitiam néc opinanti prímus obicerem eí domi!
Atque *hércle* etiam nunc témpus est. CL. Caue fáxis: non opus ést, pater.
CH. Quaprópter? CL. Quia enim incértumst etiam, quíd se faciat. módo uenit:
Timet ómnia: patris íram, et animum amícae se erga ut sít suae.
Eam mísere amat: proptér eam haec turba atque ábitio euenít. CH. Scio.

CL. Nunc séruolum ad eam in úrbem misit, ét ego nostrum uná Syrum.
CH. Quid nárrat? CL. Quid ille? sé miserum esse. CH. Míserum? quem minus créderes?
Quid rélicuist quin hábeat, quae quidem in hómine dicuntúr bona?
Paréntis, patriam incólumem, amicos, génus, cognatos, dítias:
Atque haéc perinde súnt ut illius ánimust qui ea póssidet:
Qui utí scit, ei bona: ílli, qui non útitur recté, mala.
CL. Immo ílle fuit senex ínportunus sémper: et nunc níl magis
Vereór quam nequid ín illum iratus plús satis faxít, pater.
CH. Ill*íci*ne? sed reprimám me: nam in metu ésse hunc illist útile.
CL. Quid túte tecum? CH. Dícam. ut ut erat, mánsum tamen opórtuit.
Fortásse aliquantum iníquior erat praéter eius lubídinem:
Paterétur: nam quem férret, si paréntem non ferrét suom?
Huncíne erat aequom ex íllius more an íllum ex huius uíuere?
Et quód illum insimulat dúrum, id non est: nám parentum iniúriae
Vníus modi sunt férme: paulo qui ést homo tolerábilis,
Scortári crebro nólunt, nolunt crébro conuiuárier,

Praebént exigue súmptum: atque haec sunt támen ad uirtutem ómnia.
Verum úbi animus semél se cupiditáte deuinxít mala,
Necésse est, Clitiphó, consilia cónsequi consímilia.
Scitúmst periclum ex áliis facere, tíbi quod ex usú siet.
CL. Ita crédo. CH. Ego ibo hinc íntro, ut uideam nóbis quid cenáe siet.
Tu, ut témpus est diéï, uide sis néquo hinc abeas lóngius.

CLITIPHO.

CL. Quam iníqui sunt patrés in omnes ádulescentis iúdices! **II. 1**
Qui aequom ésse censent nós a pueris ílico nascí senes
Neque illárum adfinis ésse rerum, quás fert adulescéntia.
Ex suá lubidiné moderantur, núnc quae est, non quae olím fuit.
Mihi si úmquam filiús erit, ne ille fácili me utetúr patre:
Nam et cógnoscendi et ígnoscendi dábitur peccatí locus:
Non út meus, qui míhi per alium osténdit suam senténtiam.
Perii: ís mi, ubi adbibít plus paulo, súa quae narrat fácinora!
Nunc aít 'periclum ex áliis facito, tíbi quod ex usú siet.'

Astútus: ne ille haud scít, quam mihi nunc súrdo narret fábulam.
Magis núnc me amicae dícta stimulant 'dá mihi' atque 'adfér mihi':
Quoi quód respondeám nil habeo: néque me quisquamst míserior.
Nam hic Clínia, etsi is quóque suarum rérum sat agitát, tamen
Habét bene et pudíce eductam, ignáram artis meretríciae.
Meást potens, procáx, magnifica, súmptuosa, nóbilis.
Tum quód dem [ei], 'rectest': nám nil esse míhi religiost dícere.
Hoc égo mali non prídem inueni: néque etiam dum scít pater.

ACTVS II.

CLINIA. CLITIPHO.

CLIN. Si míhi secundae rés de amore meo éssent, iam dudúm scio **2**
Veníssent: sed uereór, ne mulier me ábsente hic corrúpta sit.
Concúrrunt multae opíniones quaé mihi animum exaúgeant:
Occásio, locus, aétas, mater quoíus sub imperióst mala,
Quoi níl iam praeter prétium dulcest. CLIT. Clínia. CLIN. Ei miseró mihi.
CLIT. Étiám caues, ne uídeat forte hic te á patre aliquis éxiens?
CLIN. Faciám: sed nescio quíd profecto mihi ánimus praesagít mali.
CLIT. Pergín istuc prius diiúdicare, quám scis quid uerí siet?
CLIN. Si níl mali esset, iam híc adesset. CLIT. Iam ádẹrunt. CLIN. Quando istúc '*iam*' erit?
CLIT. Non cógitas hinc lóngule esse? et nósti mores múlierum:
Dum móliuntur, dúm conantur, ánnus est. CLIN. O Clítipho,
Timeó. CLIT. Respira: eccúm Dromonem cúm Syro una: adsúnt tibi.

SYRVS. DROMO. CLINIA. CLITIPHO.

SY. Aín tu? DR. Sic est. SY. Vérum interea, dúm sermones caédimus,
Íllae sunt relíctae. CLIT. Mulier tíbi adest: audin, Clínia?
CLIN. Égo uero audió nunc demum et uídeo et ualeo, Clítipho.
DR. Mínume mirum: adeo ínpeditae súnt: ancillarúm gregem
Dúcunt secum. CLIN. Périi, unde illi súnt ancillae? CLIT. Mén rogas?
SY. Nón oportuít relictas: pórtant quid rerum! CLIN. Eí mihi.
SY. Aúrum, uestem: et uésperascit, ét non nouerúnt uiam.
Fáctum a nobis stúlte est. abi dum tú, Dromo, illis óbuiam:
Própera: quid stas? CLIN. Vaé misero mihi, quánta de spe décidi!
CLIT. Quíd istuc? quae res té sollicitat aútem? CLIN. Rogitas quíd siet?
Víden tu? ancillas aúrem uestem, quám ego cum una ancíllula
Híc reliqui, unde *éi* esse censes? CLIT. Váh, nunc demum intéllego.
SY. Dí boni, quid túrbaest! aedes nóstrae uix capiént, scio.
Quíd comedent! quid ébibent! quid séne erit nostro míserius?
Séd eccos uideo quós uolebam. CLIN. O Iúppiter, ubi nám est fides?

Dum ego própter te errans pátria careo démens, tu intereá loci
Conlócupletasti te, Ántiphila, et me in hís deseruistí malis,
Proptér quam in summa infámia sum et meó patri minus sum óbsequens,
Quoius núnc pudet me et míseret, qui harum móres cantabát mihi,
Monuísse frustra, néque eum potuisse úmquam ab hac me *as*péllere.
Quod támen nunc faciam, túm, cum gratum míhi esse potuit, nólui.
Nemó est miserior me. SY. Híc de nostris uérbis errat uídelicet,
Quae hic súmus locuti. Clínia, aliter túom amorem atque est áccipis:
Nam et uítast eadem et ánimus te erga idem ác fuit,
Quantum éx ipsa re cóniecturam fécimus.
CLIN. Quid est óbsecro? nam míhi nunc nil rerum ómniumst
Quod málim quam me hoc fálso suspicárier.
SY. Hoc prímum, ut nequid huíus rerum ignorés: anus,
Quae est dícta mater ésse ei antehac, nón fuit:
Ea óbiit mortem: hoc ípsa in itinere álterae
Dum nárrat, forte audíui. CLIT. Quae namst áltera?
SY. Mane: hóc quod coepi prímum enarrem, Clítipho:
Post ístuc ueniam. CLIT. Própera. SY. Iam primum ómnium,

Vbi uéntum ad aedis ést, Dromo pultát fores:
Anus quaédam prodit: haéc ubi aperuit óstium,
Contínuo hic se coniécit intro, ego cónsequor:
Anus fóribus obdit péssulum, ad lanám redit.
Hic scíri potuit aút nusquam alibi, Clínia,
Quo stúdio uitam suám te absente exégerit,
Vbi de ínprouiso est ínteruentum múlieri:
Nam ea rés dedit tum exístumandi cópiam
Cotídianae uítae consuetúdinem,
Quae quoíusque ingenium ut sít declarat máxume.
Texéntem telam stúdiose ipsam offéndimus,
Medíocriter uestítam ueste lúgubri —
Eius ánuis causa opínor quae erat mórtua —
Sine aúro: tum ornatam íta uti quae ornantúr sibi,
† Nullá mala re esse éxpolitam múliebri
* * * * * * * *
Capíllus pexus prólixus, circúm caput
Reiéctus neclegénter, pax. CLIN. Syre mi, óbsecro,
Ne me ín laetitiam frústra coniciás. SY. Anus
Subtémen nebat: praéterea una ancíllula
Erat: éa texebat úna, pannis óbsita,
Neclécta, inmunda inlúuie. CLIT. Si haec sunt, Clínia,
Vera, íta uti credo, quís te est fortunátior?
Scin hánc quam dicit sórdidatam et sórdidam?
Magnum hóc quoque signumst, dóminam esse extra nóxiam,
Quom eiús tam neclegúntur internúntii.
Nam dísciplina est eísdem munerárier

Ancíllas primum, ad dóminas qui adfectánt uiam.
CLIN. Perge, óbsecro te, et cáue ne falsam grátiam
Studeás inire. quíd aït, ubi me nóminas?
SY. Vbi dícimus redísse te et rogáre uti
Veníret ad te, múlier telam désinit
Contínuo et lacrumis ópplet os totúm sibi,
Vt fácile scires désiderio id fíeri.
CLIN. Prae gaúdio, ita me dí ament, ubi sim néscio:
Ita tímui. CLIT. At ego nil ésse scibam, Clínia.
Age dúm uicissim, Sýre, dic quae illast áltera?
SY. Addúcimus tuam Bácchidem. CLIT. Hem, quid? Bácchidem?
Ého sceleste, quó illam ducis? SY. Quó ego illam? ad nos scílicet.
CLIT. Ád patremne? SY. Ad eum ípsum. CLIT. O hominis ínpudentem audáciam. SY. Heus:
Nón fit sine períclo facinus mágnum nec memorábile.
CLIT. Hóc uide: in mea uíta tu tibi laúdem is quaesitúm, scelus?
Vbi si paululúm modo quid te fúgerit, ego périerim.
Quíd illo facias? SY. Át enim.. CLIT. Quid 'enim'? SY. Sí sinas, dicám. CLIN. Sine.
CLIT. Síno. SY. Ita res est haéc nunc, quasi quom.. CLIT. Quás malum ambagés mihi
Nárrare occipít? CLIN. Syre, uerum hic dícit: mitte, ad rém redi.
SY. Énim uero reticére nequeo: múltimodis iniúrius,

Clítipho, es neque férri potis es. CLIN. Aúdiundum hercle ést, tace.
SY. Vís amare, uís potiri, uís quod des illi éffici:
Túom esse in potiundó periclum nón uis: haud stulté sapis:
Síquidem id saperest, uélle te id quod nón potest contíngere.
Aút haec cum illis súnt habenda, aut ílla cum his mitténda sunt.
Hárum duarum cóndicionum núnc utram malís uide,
Étsi consiliúm quod cepi réctum esse et tutúm scio.
Nam ápud patrem tua amíca tecum síne metu ut sit cópiast:
Túm quod illi argentum és pollicitus, eádem hac inueniám uia,
Quód ut efficerem orándo surdas iam aúris reddiderás mihi.
Quíd aliud tibi uís? CLIT. Siquidem hoc fit... SY. Síquidem? experiundó scies.
CLIT. Áge age, cedo istuc tuóm consilium: quíd id est? SY. Adsimulábimus
Túam amicam huius ésse amicam. CLIT. Púlchre: quid faciét sua?
Án ea quoque dicétur huius, si úna haec dedecorí est parum?
SY. Ímmo ad tuam matrem ábducetur. CLIT. Quid eo? SY. Longumst, Clítipho,
Sí tibi narrem, quam óbrem id faciam: uéra causa est. CLIT. Fábulae:

Níl satis firmi uídeo, quam obrem accípere hunc mi expediát metum.
SY. Máne, habeo aliud, si ístuc metuis: [quod] ámbo confiteámini
Síne periclo esse. CLIT. Huíus modi obsecro áliquid reperi. SY. Máxume:
Ibo óbuiam hinc, dicam út reuortantúr domum. CLIT. Hem,
Quid díxti? SY. Ademptum tíbi iam faxo omném metum,
In aúrem utramuis ótiose ut dórmias.
CLIT. Quid ágo nunc? CLIN. Tune? quód boni— CLIT. Syre, díc modo
Verum. SY. Áge modo: hodie séro ac nequiquám uoles.
CLIN. datúr, fruare dúm licet: nam néscias—
CLIT. Syre ínquam. SY. Perge pórro, tamen istúc ago.
CLIN. eius sít potestas pósthac an numquám tibi.
CLIT. Verum hércle istuc est. Sýre, Syre inquam, heus heús, Syre.
SY. Concáluit. quid uis? CLIT. Rédi, redi. SY. Adsum: díc quid est?
Iam hoc quóque negabis tíbi placere? CLIT. Immó, Syre:
Et mé et meum amorem et fámam permittó tibi.
Tu es iúdex: nequid áccusandus sís uide.
SY. Ridículumst [te] istuc me ádmonere, Clítipho:
Quasi ístic mea res mínor agatur quám tua.
Hic síquid nobis fórte aduorsi euénerit,
Tibi erúnt parata uérba, huic homini uérbera:

Quaprópter haec res ne útiquam neclectúst mihi.
Sed istúnc exora, ut súam esse adsimulet. CLIN. Scílicet
Factúrum me esse: in eúm iam res rediít locum,
Vt sít necessus. CLIT. Mérito te amo, Clínia.
CLIN. Verum ílla ne quid títubet. SY. Perdoctást probe.
CLIT. At hóc demiror, quí tam facile pótueris
Persuádere illi, quaé solet quos spérnere!
SY. In témpore ad eam uéni, quod rerum ómniumst
Primúm: nam quendam mísere offendi mílitem
Eius nóctem orantem: haec árte tractabát uirum,
Vt íllius animum cúpidum inopia incénderet:
Eadémque ut esset ápud te hoc quam gratíssimum.
Sed heús tu, uide sis néquid inprudéns ruas.
Patrém nouisti ad hás res quam sit pérspicax:
Ego te aútem noui quam ésse soleas ínpotens:
Inuérsa uerba, euérsas ceruicés tuas,
Gemitús, screatus, tússis, risus ábstine.
CLIT. Laudábis. SY. Vide, sis. CLIT. Tútimet mirábere.
SY. Sed quám cito sunt cónsecutae múlieres!
CLIT. Vbi súnt? quor retines? SY. Iám nunc haec non ést tua.
CLIT. Scio, ápud patrem: at nunc ínterim. SY. Niló magis.
CLIT. Sine. SY. Nón sinam inquam. CLIT. Quaéso paulispér. SY. Veto.

CLIT. Saltém salutem. SY. Ábeas si sapiás. CLIT. Eo:
Quid istíc? SY. Manebit. CLIT. O hóminem felicem. SY. Ámbula.

BACCHIS. ANTIPHILA. CLINIA. SYRVS.

BA. Édepol te, mea Antíphila, laudo et fórtunatam iúdico 4
Íd quom studuisti, ísti formae ut móres consimilés forent:
Mínumeque, ita me dí ament, miror sí te sibi quisque éxpetit.
Nám mihi, quale ingénium haberes, fúit indicio orátio:
Ét cum egomet nunc mécum in animo uítam tuam consídero
Ómniumque adeó uostrarum, uólgus quae ab se ségregant,
Ét uos esse istíus modi et nos nón esse haud mirábilest:
Nam éxpedit bonas ésse uobis: nós, quibuscum est res, nón sinunt:
Quíppe forma inpúlsi nostra nós amatórés colunt:
Haéc ubi imminúta est, illi súom animum alio cónferunt:
Nísi si prospectum ínterea aliquid ést, desertae uíuimus.
Vóbis cum uno sémel ubi aetatem ágere decretúmst uiro:
Quoíus mos maxumést consimilis uóstrum, hi se ad uos ádplicant.

Hóc beneficio utríque ab utrisque uéro deuincímini,
V́t numquam ulla amóri uestro incídere possit cálamitas.
AN. Néscio alias: mé quidem semper scío fecisse sédulo,
V́t ex illius cómmodo meum cómpararem cómmodum. CL. Ah,
Ergó, mea Antiphila, tú nunc sola réducem me in patriám facis:
Nam dum ábs te absum, omnes míhi labores fuére quos cepí leues,
Praetérquam tui caréndum quod erat. SY. Crédo. CL. Syre, uix súffero:
Hocíne me miserum nón licere meó modo ingeniúm frui!
SY. Immo út patrem tuom uídi esse habitum, díu etiam turbás dabit.
BA. Quis nam híc adulescens ést, qui intuitur nós? AN. Ah, retine me, óbsecro.
BA. Amábo quid tibíst? AN. Disperii, périi misera. BA. Quíd stupes,
Antíphila? AN. Videon Clíniam an non? BA. Quém uides?
CL. Salue, ánime mi. AN. O mi Clínia, salue. CL. V́t uales?
AN. Saluóm uenisse gaúdeo. CL. Teneóne te,
Antíphila, maxime ánimo exoptatá*m* meo?
SY. Ite íntro: nam uos iámdudum expectát senex.

ACTVS III.

CHREMES. MENEDEMVS.

CH. Lucíscit hoc iam. césso pultare óstium
Vicíni, primum ex me út sciat sibi fílium
Redísse? etsi adulescéntem hoc nolle intéllego.
Verúm quom uideam míserum hunc tam excruciárier
Eius ábitu, celem tam ínsperatum gaúdium,
Quom illí pericli níl ex indició siet?
Haud fáciam: nam quod pótero adiutabó senem.
Item ut fílium meum amíco atque aequalí suo
Video ínseruire et sócium esse in negótiis,
Nos quóque senes est aéquom senibus óbsequi.
ME. Aut égo profecto ingénio egregio ad míserias
Natús sum, aut illud fálsumst, quod uolgo aúdio
Dicí, diem adimere aégritudinem hóminibus:
Nam míhi quidem cottídie augescít magis
De fílio aegritúdo, et quanto diútius
Abést, magis cupio tánto et magis desídero.
CH. Sed ípsum foras egréssum uideo: ibo, ádloquar.
Menedéme, salue: núntium adportó tibi,
Quoius máxume te fíeri participém cupis.
ME. Numquíd nam de gnató meo audistí, Chremes?
CH. Valet átque uiuit. ME. Ýbi namst quaeso? CH. Apud mé domi.

ME. Meus gnátus? CH. Sic est? ME. Vénit? CH. Certe. ME. Clínia
Meus uénit? CH. Dixi. ME. Eámus: duc me ad eum, óbsecro.
CH. Non uólt te scire sé redisse etiam, ét tuom
Conspéctum fugitat: própter peccatum hóc timet,
Ne túa duritia antíqua illa etiam adaúcta sit.
ME. Non tu ílli dixti ut éssem? CH. Non. ME. Quam obrém, Chremes?
CH. Quia péssume istuc ín te atque in illum cónsulis,
Si té tam leni et uícto esse animo osténderis.
ME. Non póssum: satis iam, sátis pater durús fui. CH. Ah,
Veheméns in utramque pártem, Menedeme, és nimis,
Aut lárgitate nímia aut parsimónia.
In eándem fraudem ex hác re atque ex illa íncides.
Primum ólim potius quám paterere fílium
Commétare ad muliérculam, quae paúlulo
Tum erát contenta quoíque erant grata ómnia,
Protérruisti hinc. éa coacta ingrátiis
Postílla coepit uíctum uolgo quaérere.
Nunc quóm sine magno intértrimento nón potest
Habéri, quiduis dáre cupis. nam ut tú scias,
Quam ea núnc instructa púlchre ad perniciém siet,
Primúm iam ancillas sécum adduxit plús decem,
Onerátas ueste atque aúro: satrapes sí siet
Amátor, numquam súfferre eius sumptús queat:
Nedúm tu possis. ME. Éstne ea intus? CH. Sít rogas?

Sensí: nam unam eï cénam atque eius cómitibus
Dedí: quod si iterum míhi sit danda, actúm siet.
Nam ut ália omittam, pýtisando módo mihi
Quid uíni absumsit! 'síc hoc' dicens, 'ásperum,
Pater, hóc est: aliud lénius sodés uide':
Reléui dolia ómnia, omnes sérias:
Omnís sollicitos hábui*t*: atque haec úna nox.
Quid té futurum cénses, quem adsidue éxedent?
Sic mé di amabunt, út me tuarum míseritumst,
Menedéme, fortunárum. ME. Faciat quídlubet:
Sumát consumat pérdat, decretúmst pati,
Dum illúm modo habeam mécum. CH. Si certúmst tibi
Sic fácere, illud permágni re ferre árbitror,
Vt né scientem séntiat te id síbi dare.
ME. Quid fáciam? CH. Quiduis pótius quam quod cógitas:
Per álium quemuis út des: falli té sinas
Tech*i*nís per seruolum: étsi subsensi íd quoque,
Illós ibi esse, id ágere inter se clánculum.
Syrus cum íllo uostro cónsusurrant, cónferunt
Consília ad adulescéntes: et tibi pérdere
Taléntum hoc pacto sátius est quam illó minam.
Non núnc pecunia ágitur, sed illud quó modo
Minumó periclo id démus adulescéntulo.
Nam sí semel tuom ánimum ille intelléxerit,
Prius próditurum té tuam uitam ét prius
Pecúniam omnem, quam ábs te amittas fílium: hui,
Quantám fenestram ad néquitiem pateféceris,
Tibi aútem porro ut nón sit suaue uíuere!
Nam déteriores ómnes sumus licéntia.

[Quod quoíque cumque incíderit in mentém, uolet,
Neque íd putabit práuom an rectum sít: petet.]
Tu rém perire et ípsum non poterís pati.
Dare dénegaris: íbit ad illud ílico,
Quo máxume apud te sé ualere séntiet:
Abitúrum se abs te esse ílico minábitur.
ME. Videre uera atque íta uti res est dícere.
CH. Somnum hércle ego hac nocte óculis non uidí meis,
Dum id quaéro, tibi qui fílium restítuerem.
ME. Cedo déxtram: porro té idem oro ut faciás, Chremes.
CH. Parátus sum. ME. Scin quíd nunc facere té uolo?
CH. Dic. ME. Quód sensisti illós me incipere fállere,
Id út maturent fácere: cupio illí dare
Quod uólt, cupio ipsum iám uidere. CH. Operám dabo.
Paulúm negoti mi óbstat: Simus ét Crito
Vicíni nostri hinc ámbigunt de fínibus:
Me cépere arbitrum: íbo [ac] dicam, ut díxeram
Operám daturum me, hódie non posse eís dare.
Contínuo hic ad*sum*. ME. Ita quaéso. — di uostrám fidem!
Ita cónparatam esse hóminum naturam ómnium,
Aliéna ut melius uídeant et diiúdicent
Quam súa? an eo fit, quía re in nostra aut gaúdio
Sumus praépediti nímio aut aegritúdine?
Hic míhi nunc quanto plús sapit quam egomét mihi!
CH. Dissólui me, otiósus operam ut tíbi darem,

Syrus ést prendendus átque adhortandús mihi.
A mé nescio quis éxit: concede hínc domum,
Ne nós*met* inter nós congruere séntiant.

SYRVS. CHREMES.

SY. Hac íllac circumcúrsa: inueniundúmst tamen, 2
Argéntum: intendenda ín senem est fallácia.
CH. Num mé fefellit hósce id struere? uídelicet,
Ille Clíniae séruos tardiúsculust:
Idcírco huic nostro tráditast prouíncia.
SY. Quis hic lóquitur? perii. núm nam haec audiuít? CH. Syre. SY. Hem.
CH. Quid tu ístic? SY. Recte. equidém te demirór, Chremes,
Tam máne, qui heri tántum biberis. CH. Níl nimis.
SY. 'Nil' nárras? uisa uérost, quod dicí solet,
Aquilaé senectus. CH. Héia. SY. Mulier cómmoda et
Facéta haec meretrix. CH. Sáne. SY. Idem uisa ést tibi?
Et quidem hércle forma lúculenta. CH. Síc satis.
SY. Ita nón ut olim, séd uti nunc, sané bona:
Minuméque miror, Clínia hanc si déperit:
Sed habét patrem quendam áuidum, miserum atque áridum
Vicínum hunc: nostin? át quasi is non dítiis
Abúndet, gnatus eíus profugit ínopia.
Scis ésse factum ut díco? CH. Quid ego ní sciam?

Hominém pistrino dígnum. SY. Quem? CH. Istunc séruolum
Dico ádulescentis, SY. Sýre, tibi timuí male.
CH. qui pássus est id fíeri. SY. Quid facerét? CH. Rogas?
Aliquíd reperiret, fíngeret fallácias,
Vnde ésset adulescénti, amicae quód daret,
Atque húnc difficilem inuítum seruarét senem.
SY. Garrís. CH. Haec facta ab íllo oportebát, Syre.
SY. Eho quaéso laudas, quí eros fallunt? CH. Ín loco
Ego uéro laudo. SY. Récte sane. CH. Quíppe qui
Magnárum saepe id rémedium aegritúdinumst:
Vel iam huíc mansisset únicus gnatús domi.
SY. Iocóne an serio íllaec dicat néscio,
Nisi míhi quidem addit ánimum, quo lubeát magis.
CH. Et núnc quid exspectát, Syre? an dum hic dénuo
Abeát, quom tolerare íllius sumptus nón queat?
Nonne ád senem aliquam fábricam fingit? SY. Stólidus est.
CH. Ád te ádiutare opórtet adulescéntuli
Causá. SY. Facile equidem fácere possum, sí iubes:
Etením quo pacto id fíeri soleat, cálleo.
CH. Tanto hércle melior. SY. Nón est mentirí meum.
CH. Fac érgo. SY. At heus tu, fácito dum eadem haec mémineris,
Siquíd huius simile fórte aliquando euénerit,
Vt súnt humana, túos ut faciat fílius.

CH. Non úsus ueniet, spéro. SY. Spero hercle égo quoque.
Neque eó nunc dico, quó quicquam illum sénserim:
Sed síquid, nequid: quaé sit eius aetás, uides:
Et ne égo te, si usus úeniat, magnificé, Chremes,
Tractáre possim. CH. De ístoc, quom usus uénerit,
Vidébimus quid ópus sit: nunc istúc age.
SY. Numquám commodius úmquam erum audiuí loqui,
Nec quóm male facere créderem mihi inpúnius
Licére. quis nam a nóbis egreditúr foras?

CHREMES. CLITIPHO. SYRVS.

CH. Quíd istuc quaeso? quí istic mos est? Clítipho? itane fíeri oportet? 3
CL. Quíd ego feci? CH. Vídin ego te módo manum in sinum huíc meretrici
Ínserere? SY. Acta haec rés est: perii. CL. Mén? CH. Hisce oculis, né nega.
Facis ádeo indigne iniúriam illi, quí non abstineás manum:
Nam istaéc quidem contumélia est,
Hóminem amicum récipere ad te atque eíus amicam súbigitare.
Vél heri in uino quam ínmodestus fuísti, SY. Factum. CH. quám molestus!
Ýt equidem, ita me dí ament, metui, quíd futurum dénique esset!

Nóui ego amantis: ánimum aduortunt gráuiter quae non cénseas.
CL. Át fides mi apud húnc est, nil me istíus facturúm, pater.
CH. Ésto: at certe cóncedas hinc áliquo ab ore eorum áliquantisper.
Múlta fert libído: ea facere próhibet tua praeséntia.
Dé me facio cóniecturam: némost meorum amícorum hodie,
Apúd quem expromere ómnia mea occúlta, Clitipho, aúdeam.
Apud álium prohibet dígnitas, apud álium ipsius factí pudet,
Ne inéptus, ne protéruos uidear: quód illum facere crédito.
Sed nóstrum est intellégere, ut quomque atque úbi quomque opus sit óbsequi.
SY. Quíd iste narrat! CL. Périi. SY. Clitipho, haéc ego praecipió tibi?
Hóminis frugi et témperantis fúnctu's officiúm. CL. Tace sodes.
SY. Récte sane. CL. Sýre, pudet me. SY. Crédo: neque id iniúria: quin
Míhi molestumst. CL. Pérdis hercle. SY. Vérum dico quód uidetur.
CL. Nón accedam ad íllos? CH. Eho quaeso, úna accedundí uia est?
SY. Áctumst: hic prius se índicarit quám ego argentum effécero.
Chremés, uin tu homini stúlto mi auscultáre? CH. Quid faciám? SY. Iube hunc

Abíre hinc aliquo. CL. Quó ego hinc abeam? SY. Quó lubet: da illís locum:
Abi deámbulatum? CL. Deámbulatum? quó? SY. Vah, quasi desít locus.
Abi sáne istac, istórsum, quouis. CH. Récte dicit, cénseo.
CL. Di te éradicent, quí me hinc extrudís, Syre.
SY. At tú pol tibi istas pósthac comprimitó manus.—
Cénsen uero? quíd illum porro crédas facturúm, Chremes,
Nísi eum, quantum tíbi opis di dant, séruas castigás mones?
CH. Égo istuc curabo. SY. Átqui nunc, ere, tíbi istic adseruándus est.
CH. Fíet. SY. Si sapiás: nam mihi iam mínus minusque obtémperat.
CH. Quíd tu? ecquid de illó quod dudum técum egi egistí, Syre, aut
Répperisti, tíbi quod placeat án non? SY. De fallácia
Dícis? est: inuéni nuper quándam. CH. Frugi es. cédo quid est?
SY. Dícam, uerum ut áliud ex alio íncidit. CH. Quid nám, Syre?
SY. Péssuma haec est méretrix. CH. Ita uidétur. SY. Immo sí scias:
Váh, uide quod incéptet facinus. fuít quaedam anus Corínthia
Híc: huic drach*u*marum haéc argenti mílle dederat mútuom.
CH. Quíd tum? SY. Ea mortuást: reliquit fíliam adulescéntulam.

Éa relicta huic árraboni est pro íllo argento. CH. Intéllego.
SY. Hánc secum huc addúxit, ea quae est núnc apud uxorém tuam.
CH. Quíd tum? SY. Cliniam órat, sibi uti id núnc det: illam illí tamen
Póst daturam: mílle nummum póscit. CH. Et poscít quidem? SY. Hui,
Dúbium id est? ego síc putaui... CH. Quíd nunc facere cógitas?
SY. Égone? ad Menedemum íbo: dicam hanc ésse captam ex Cária,
Dítem et nobilém: si redimat, mágnum inesse in eá lucrum.
CH. Érras. SY. Quid ita? CH. Pró Menedemo núnc tibi ego respóndeo
'Nón emo': quid ágis? SY. Optata lóquere. CH. Qui? SY. Non ést opus.
CH. Nón opus est? SY. Non hércle uero. CH. Quí istuc, miror. SY. Iám scies.
Máne, mane, quid est quód tam a nobis gráuiter crepuerúnt fores?

SOSTRATA. CHREMES. CANTHARA. SYRVS.

SO. Nisi me ánimus fallit, híc profecto est ánulus, quem ego súspicor, **IV. 1**
Is quícum exposita est gnáta. CH. Quid uolt síbi, Syre, haec orátio?
SO. Quid est? ísne tibi uidétur? CA. Dixi equidem, úbi mi ostendisti, ílico
Eum ésse. SO. At ut satis cóntemplata módo sis, mea nutríx. CA. Satis.

SO. Abi núnciam intro, atque ílla si iam láuerit, mihi núntia.
Hic égo uirum interea ópperibor. SY. Té uolt: uideas quíd uelit:
Nesció quid tristis ést: non temerest: tímeo quid sit. CH. Quíd siet?
Ne ista hércle magno iám conatu mágnas nugas díxerit.
SO. Ehem mí uir. CH. Ehem mea úxor. SO. Te ipsum quaéro. CH. Loquere quíd uelis.
SO. Prímum hoc te oro, néquid credas me áduorsum edictúm tuom
Fácere esse ausam. CH. Vín me istuc tibi, etsi íncredibilest, crédere?
Crédo. SY. Nescio quíd peccati pórtat haec purgátio.
SO. Méministin me esse gráuidam, et mihi te máxumo opere edícere,
Sí puellam párerem, nolle tólli? CH. Scio quid féceris:
Sústulisti. SY. Síc est factum: dómina ego, erus damno aúctus est.
SO. Mínume: sed erat híc Corinthia ánus haud inpura: eí dedi
Éxponendam. CH. O Iúppiter, tantam ésse in animo inscítiam!
SO. Périi: quid ego féci? CH. Rogitas? SO. Sí peccaui, mí Chremes,
Ínsciens feci. CH. Íd equidem ego, si tú neges, certó scio,
Te ínscientem atque ínprudentem dícere ac facere ómnia:

Tót peccata in hác re ostendis. nám iam primum, sí meum
Ímperium exsequí uoluisses, ínteremptam opórtuit,
Nón simulare mórtem uerbis, re ípsa spem uitaé dare.
Át id omitto: mísericordia, ánimus maternús: sino.
Quám bene uero abs té prospectum est, quód uoluisti, cógita:
Némpe anui illi pródita abs te fília est planíssume,
Pér te uel uti quaéstum faceret uél uti uenirét palam.
Crédo, id cogitásti: 'quiduis sátis est, dum uiuát modo.'
Quíd cum illis agás, qui neque ius néque bonum atque aequóm sciunt?
Mélius peius, prósit obsit, níl uident nisi quód lubet.
SO. Mí Chremes, peccáui, fateor: uíncor. nunc hoc te óbsecro,
† Quánto tuos est ánimus natu gráuior, ignoscéntior,
Ýt meaé stultitiae ín iustitia tuá sit aliquid praésidi.
CH. Scílicet equidem ístuc factum ignóscam: uerum, Sóstrata,
Mále docet te méa facilitas múlta. sed istuc quídquid est,
Quá hoc occeptumst caúsa, loquere. SO. Vt stúltae et miserae omnés sumus

Réligiosae, quom éxponendam dó illi, de digito ánulum
Détraho et eum díco ut una cúm puella expóneret,
Sí moreretur, ne éxpers partis ésset de nostrís bonis.
CH. Ístuc recte: cónseruasti te átque illam. SO. Is hic est ánulus.
CH. V́nde habes? SO. Quam Bácchis secum addúxit adulescéntulam, SY. Hem.
CH. Quíd illa narrat? SO. éa lauatum dum ít, seruandum míhi dedit.
Ánimum non aduórti primum: séd postquam aspexi, ílico
Cógnoui, ad te exílui. CH. Quid nunc súspicare aut ínuenis
De ílla? SO. Nesció: nisi ex ipsa quaéras, unde hunc hábuerit:
Sí potis est reperíri. SY. Interii: plús spei uideo quám uolo.
Nóstra est, si ita est. CH. Víuitne illa, quoí tu dederas? SO. Néscio.
CH. Quíd renuntiáuit olim fécisse? SO. Id quod iússeram.
CH. Nómen mulierí cedo quid sit, út quaeratur. SO. Phíltera.
SY. Ípsast. mirum ní illa salua est ét ego perii. CH. Sóstrata,
Séquere me intro hac. SO. V́t praeter spem euénit. quam timuí male,
Né nunc animo ita ésses duro, ut ólim in tollendó, Chremes!

CH. Nón licet hominem ésse saepe ita út uolt, si res nón sinit.
Núnc ita tempus *fért*, mi ut cupiam fíliam : olim níl minus.

SY. Nisi me ánimus fallit múltum, haud multum a me áberit infortúnium : **2**
Ita hác re in angustum óppido nunc meaé coguntur cópiae :
Nisi áliquid uideo, ne ésse amicam hanc gnáti resciscát senex.
Nam quód de argento spérem aut posse póstulem me fállere,
Nil ést : triumpho, sí licet me látere tecto abscédere.
Cruciór bolum tantúm mi ereptum tám desubito e faúcibus.
Quid agam ? aút quid comminíscar ? ratio de íntegro ineundást mihi.
Nil tám difficile est, quín quaerendo inuéstigari póssiet.
Quid si hóc nunc sic incípiam ? nil est. quíd, sic ? tantumdem égero.
At síc opinor. nón potest. immo óptume. euge habeo óptumam.
Retraham hércle idem ad me ego íllud hodie fúgitiuom argentúm tamen.

CLINIA. SYRVS.

CL. Nullá mihi res posthác potest iam intéruenire tánta, **3**
Quae mi aégritudinem ádferat : tanta haéc laetitia obórtast.

Dedó patri me núnciam, ut frugálior sim quám uolt.
SY. Nil mé fefellit: cógnitast, quantum aúdio huius uérba.
Istúc tibi ex senténtia tua óbtigisse laétor.
CL. O mí Syre, audisti óbsecro? SY. Quid ní? qui usque una adfúerim.
CL. Quoi*quam* aéque audisti cómmode quicquam éuenisse? SY. Núlli.
CL. Atque íta me di ament, út ego nunc non tám meapte caúsa
Laetór quam illius: quam égo scio esse honóre quouis dígnam.
SY. Ita crédo: sed nunc, Clínia, age, dá te mihi uicíssim:
Nam amíci quoque res ést uidenda in túto ut conlocétur.
Nequíd de amica núnc senex. CL. O Iúppiter. SY. Quiésce.
CL. Antíphila mea nubét mihi. SY. Sicíne mihi interloquére?
CL. Quid fáciam? Syre mi, gaúdeo: fer mé. SY. Fero hercle uéro.
CL. Deórum uitam aptí sumus. SY. Frustra óperam opinor súmo.
CL. Loquere: aúdio. SY. At iam hoc nón agis. CL. Agám. SY. Videndumst, ínquam,
Amíci quoque res, Clínia, tui in túto ut conlocétur.
Nam sí nunc a nobís abis et Bácchidem hic relínquis,
Senéx resciscet ílico esse amícam hanc Clitiphónis:

Si abdúxeris, celábitur, itidem út celata adhúc est.
CL. At enim ístoc nil est mágis, Syre, meis núptiis aduórsum.
Nam quo óre appellabó patrem? tenés quid dicam? SY. Quíd ni?
CL. Quid dícam? quam causam ádferam? SY. Quin nólo mentiáris:
Apérte ita ut res sése habet narráto. CL. Quid aïs? SY. Iúbeo:
Illám te amare et uélle uxorem, hanc ésse Clitiphónis.
CL. Bonam átque iustam rem óppido imperás et factu fácilem.
Et scílicet iam me hóc uoles patrem éxorare ut célet
Senem uóstrum? SY. Immo ut rectá uia rem nárret ordine ómnem. CL. Hem,
Satin sánus es et sóbrius? tu quídem illum plane pérdis.
[Nam qui ílle poterit ésse in tuto, díc mihi.]
SY. Huíc equidem consílio palmam do: híc me magnifico éffero,
Quí uim tantam in me ét potestatem hábeam tantae astútiae,
Véra dicendo út eos ambos fállam: ut, quom narrét senex
Vóster nostro esse ístam amicam gnáti, non credát tamen.
CL. Át enim spem istoc pácto rursum núptiarum omnem éripis:
Nám dum amicam hanc méam esse credet, nón committet fíliam.

Tú fors quid me fíat parui péndis, dum illi cónsulas.
SY. Quíd, malum, me aetátem censes uélle id adsimulárier?
Vnus est diés, dum argentum erípio: pax: nil ámplius.
CL. Tántum sat habes? quíd tum quaeso, si hóc pater rescíuerit?
SY. Quíd si redeo ad íllos qui aiunt 'quíd si nunc caelúm ruat?'
CL. Métuo quid agam. SY. Métuis? quasi non éa potestas sít túa,
Quó uelis in témpore ut te exsóluas, rem faciás palam.
CL. Áge age, traducátur Bacchis. SY. Óptume ipsa exít foras.

BACCHIS. CLINIA. SYRVS. DROMO. PHRYGIA.

BA. Satis pól proterue mé Syri promíssa huc induxérunt, **4**
Decém minas quas míhi dare pollícitus est. quod si is núnc me
Decéperit, saepe óbsecrans me ut uéniam frustra uéniet:
Aut quóm uenturam díxero et constítuero, cum is cérte
Renúntiarit, Clítipho quom in spé pendebit ánimi,
Decípiam ac non ueniám, Syrus mihi térgo poenas péndet.
CL. Satis scíte promittít tibi. SY. Atqui tu hánc iocari crédis?

Faciét nisi caueo. BA. Dórmiunt: ego pól istos commouébo.
Mea Phrýgia, audisti, módo iste homo quam uíllam demonstráuit
Charíni? PH. Audiui. BA. Próxumam esse huic fúndo ad dextram? PH. Mémini.
BA. Currículo percurre: ápud eum milés Dionysia ágitat:
SY. Quid incéptat? BA. dic me hic óppido esse inuítam atque adseruári:
Verum áliquo pacto uérba me his datúram esse et uentúram.
SY. Perii hércle. Bacchis, máne, mane: quo míttis istam quaéso?
Iube máneat. BA. I. SY. Quin ést paratum argéntum. BA. Quin ego máneo.
SY. Atquí iam dabitur. BA. V́t lubet. num ego ínsto? SY. At scin quid sódes?
BA. Quid? SY. Tránseundumst núnc tibi ad Ménedemum et tua pómpa
Eo tráducenda est. BA. Quám rem agis, scelus? SY. Égon? argentum cúdo,
Quod tíbi dem. BA. Dignam mé putas, quam inlúdas? SY. Non est témere.
BA. Etiámne tecum hic rés mihist? SY. Minumé: tuom tibi réddo.
BA. Eátur. SY. Sequere hac. heús, Dromo. DR. Quis mé uolt? SY. Syrus. DR. Quid ést rei?
SY. Ancíllas omnes Bácchidis tradúce huc ad uos própere.
DR. Quam obrém? SY. Ne quaeras: éfferant quae sécum huc attulérunt.

Sperábit sumptum síbi senex leuátum esse harunc ábitu:
Ne ille haúd scit, hoc paulúm lucri quantum éï damnum adpórtet.
Tu néscis id quod scís, Dromo, si sápies. DR. Mutum díces.

ACTVS IV.

CHREMES. SYRVS.

CH. Ita mé di amabunt, út nunc Menedemí uicem
Miserét me: tantum déuenisse ad eúm mali.
Illáncine mulierem álere cum illa fámilia!
Etsí scio, hosce aliquót dies non séntiet:
Ita mágno desidério fuit ei fílius.
Verum úbi uidebit tántos sibi sumptús domi
Cotídianos fíeri nec fierí modum,
Optábit rursum ut ábeat ab se fílius.
Syrum óptume eccum. SY. Césso hunc adorirí? CH. Syre. SY. Hem.
CH. Quid ést? SY. Te mi ipsum iám dudum optabám dari.
CH. Vidére egisse iám nescio quid cúm sene.
SY. De illó quod dudum? díctum ac factum réddidi.
CH. Bonán fide? SY. Bona hércle. CH. Non possúm pati,
Quin tíbi caput demúlceam: accede húc, Syre:
Faciám boni tibi áliquid pro ista re, ác lubens.
SY. At sí scias quam scíte in mentem uénerit.
CH. Vah, glóriare euénisse ex senténtia?
SY. Non hércle uero, uérum dico. CH. Díc, quid est?
SY. Tui Clítiphonis ésse amicam hanc Bácchidem
Menedémo dixit Clínia, et ea grátia
Secum ádduxisse, né tu id persentísceres.

CH. Probé. SY. Dic sodes. CH. Nímium, inquam. SY. Immo sí scias.
Sed pórro ausculta, quód super est falláciae.
Sese ípse dicit tuám uidisse fíliam:
Eius síbi conplacitam fórmam, postquam aspéxerit:
Hanc cúpere uxorem. CH. Módone quae inuentá est? SY. Eam:
Et quídem iubebit pósci. CH. Quam obrem istúc, Syre?
Nam prórsum nil intéllego. SY. Vah, tárdus es.
CH. Fortásse. SY. Argentum dábitur eï ad núptias,
Aurum átque uestem quí.. tenesne? CH. Cómparet?
SY. Id ípsum. CH. At ego illi néque do neque despóndeo.
SY. Non? quam óbrem? CH. Quam obrem? mé rogas? homini—SY. V́t lubet.
Non égo dicebam in pérpetuom ut illam illí dares,
Verum út simulares. CH. Nón meast simulátio:
Ita tu ístaec tua miscéto, ne me admísceas.
Egon, quoí daturus nón sum, ut ei despóndeam?
SY. Credébam. CH. Minume. SY. Scíte poterat fíeri:
Et ego hóc, quia dudum tú tantopere suáseras,
Eo coépi. CH. Credo. SY. Céterum equidem istúc, Chremes,
Aequí bonique fácio. CH. Atqui quam máxume
Volo té dare operam ut fíat, uerum aliá uia.
SY. Fiát, quaeratur áliquid. set illud quód tibi
Dixí de argento, quód ista debet Bácchidi,
Id núnc reddendumst ílli: neque tu scílicet

Illúc confugies: 'quíd mea? num míhi datumst?
Num iússi? num illa oppígnerare fíliam
Meám me inuito pótuit?' uerum illúd, Chremes,
Dicúnt: 'ius summum saépe summa est málitia.'
CH. Haud fáciam. SY. Immo aliis sí licet, tibi nón licet:
Omnés te in lauta *esse* ét bene a*u*cta *ré* putant.
CH. Quin égomet iam ad eam déferam. SY. Immo fílium
Iube pótius. CH. Quam obrem? SY. Quía enim in eum suspíciost
Transláta amoris. CH. Quíd tum? SY. Quia uidébitur
Magis uéri simile id ésse, quom hic illí dabit?
Et símul conficiam fácilius ego quód uolo.
Ipse ádeo adest: abi, écfer argentum. CH. Écfero.

CLITIPHO. SYRVS.

CL. Nullást tam facilis rés, quin difficilís siet,
Quam inuítus facias. uél me haec deambulátio,
Quam nón laboriósa, ad languorém dedit.
Nec quícquam magis nunc métuo quam ne dénuo
Miser áliquo extrudar hínc, ne accedam ad Bácchidem.
Vt té quidem omnes dí deae quantúmst, Syre,
Cum istóc inuento cúmque incepto pérduint!
Huiús modi mi res sémper comminíscere,
Vbi me éxcarnufices. SY. Í*bi*n hinc quo dígnus es?
Quam paéne tua me pérdidit protéruitas!

CL. Vellem hércle factum, ita méritu's. SY. Meritus? quó modo?
Ne mé istuc ex te príus audisse gaúdeo,
Quam argéntum haberes, quód daturus iám fui.
CL. Quid ígitur dicam tíbi uis? abísti, mihi
Amícam adduxti, quám non licitumst tángere.
SY. Iam nón sum iratus. séd scin ubi sit núnc tibi
Tua Bácchis? CL. Apud nos. SY. Nón. CL. Vbi ergo? SY. Apud Clíniam.
CL. Perií. SY. Bono animo es: iam árgentum ad eam déferes,
Quod eí pollicitu's. CL. Gárris. unde? SY. A tuó patre.
CL. Ludís fortasse me? SY. Ípsa re experíbere.
CL. Ne ego hómo sum fortunátus: deamo té, Syre.
SY. Sed páter egreditur. cáue quicquam admirátus sis,
Qua caúsa id fiat: óbsecundato ín loco:
Quod ímperabit fácito: loquitor paúcula.

CHREMES. CLITIPHO. SYRVS.

CH. Vbi Clítipho hic est? SY. 'Éccum me' inque. CL. Eccum híc tibi. 7
CH. Quid rei ésset dixti huic? SY. Díxi pleraque ómnia.
CH. Cape hóc argentum ac défer. SY. I: quid stás, lapis?
Quin áccipis? CL. Cedo sáne. SY. Sequere hac me ócius:
Tu hic nós, dum eximus, ínterea opperíbere:
Nam níl est illic quód moremur diútius.

CH. Minás quidem iam décem habet a me fília,
Quas pró alimentis ésse nunc ducó datas:
Hasce órnamentis cónsequentur álterae:
Porro haéc talenta dótis adposcúnt duo.
Quam múlta iniusta ac práua fiunt móribus!
Mihi núnc relictis rébus inueniúndus est
Aliquís, labore inuénta mea quoi dém bona.

MENEDEMVS. CHREMES. 8

ME. Multo ómnium nunc mé fortunatíssimum
Factúm puto esse, quóm te, gnate, intéllego
Resipísse. CH. Vt errat. ME. Te ípsum quaerebám, Chremes:
Seruá, quod in te est, fílium et me et fámiliam.
CH. Dic quíd uis faciam? ME. Inuénisti hodie fíliam.
CH. Quid tum? ME. Hánc uxorem síbi dari uolt Clínia.
CH. Quaesó quid tu hominis és? ME. Quid est? CH. Iamne oblítus es,
Intér nos quid sit díctum de fallácia,
Vt eá uia abs te argéntum auferretúr? ME. Scio.
CH. Ea rés nunc agitur ípsa. ME. Quid narrás, Chremes?
Immo haéc quidem quae apúd me est, Clitiphónis est
Amíca: ita aiunt. CH. Ét tu credis ómnia:
Et illum áiunt uelle uxórem, ut quom despónderis
Des qui aúrum ac uestem atque ália quae opus sunt cómparet.
ME. Id ést profecto: id amícae dabitur. CH. Scílicet

Datúrum. ME. Ah, frustra sum ígitur gauisús miser.
Quiduís tamen iam málo quam hunc amíttere.
Quid núnc renuntiem ábs te responsúm, Chremes,
Ne séntiat me sénsisse atque aegré ferat?
CH. Aegré? nimium illi, Ménedeme, indulgés. ME. Sine:
Incéptumst: perfice hóc mi perpetuó, Chremes.
CH. Dic cónuenisse, egísse te de núptiis.
ME. Dicám. quid deinde? CH. Mé facturum esse ómnia,
Generúm placere: póstremo etiam, sí uoles,
Despónsam quoque esse dícito. ME. Em, istuc uólueram.
CH. Tanto ócius te ut póscat et tu, id quód cupis,
Quam ocíssime ut des. ME. Cúpio. CH. Ne tu própediem,
Vt istám rem uideo, istíus obsaturábere.
Sed haéc uti sunt, caútim et paulatím dabis,
Si sápies. ME. Faciam. CH. Abi íntro: uide quid póstulet.
Ego dómi ero, siquid mé uoles. ME. Sané uolo:
Nam té scientem fáciam, quidquid égero.

ACTVS V.

MENEDEMVS. CHREMES.

ME. Égo me non tam astútum neque ita pérspicacem esse íd scio:
Séd hic adiutor méus et monitor ét praemonstratór Chremes
Hóc mihi praestat: ín me quiduis hárum rerum cónuenit,
Quaé sunt dicta in stúlto, caudex, stípes, asinus, plúmbeus:
Ín illum nil potést: exuperat eíus stultitia haec ómnia.
CH. Óhe, desi*st*e inquám deos, uxor, grátulando obtúndere,
Túam esse inuentam gnátam: nisi illos éx tuo ingenio iúdicas,
V́t nil credas íntellegere, nísi idem dictumst céntiens.
Séd interim quid illíc iam dudum gnátus cessat cúm Syro?
ME. Quós aï*s* hominés, Chremes, cessáre? CH. Ehem, Menedeme, áduenis?
Díc mihi, Cliniaé quae dixti núntiauisti? ME. Ómnia.
CH. Quíd aït? ME. Gaudere ádeo coepit, quási qui cupiunt núptias.

CH. Háhahae. ME. Quid risísti? CH. Serui uénere in mentém Syri
Cálliditates. ME. Ítane? CH. Voltus quóque hominum fingít scelus.
ME. Gnátus quod se adsímulat laetum, id dícis? CH. Id. ME. Idem istúc mihi
Vénit in mentém. CH. Veterator. ME. Mágis, si magis norís, putes
Íta rem esse. CH. Ain tu? ME. Quín tu ausculta. CH. Máne *dum*, hoc prius scire éxpeto,
Quíd perdideris. nam úbi desponsam núntiasti fílio,
Cóntinuo iniecísse uerba tíbi Dromonem scílicet,
Spónsae uestem aurum átque ancillas ópus esse: argentum út dares.
ME. Nón. CH. Quid? non? ME. Non ínquam. CH. Neque ipse gnátus? ME. Nil prorsúm, Chremes.
Mágis unum etiam instáre, ut hodie cónficiantur núptiae.
CH. Míra narras. quíd Syrus meus? ne ís quidem quicquám? ME. Nihil.
CH. Quam óbrem, nescio. ME. Équidem miror, qui ália tam plané scias.
Séd ille tuom quoqué Syrus isdem míre finxit fílium,
V́t ne paululúm quidem subolat ésse amicam hanc Clíniae.
CH. Quíd agit? ME. Mitto iam ósculari atque ámplexari: id níl puto.
CH. Quíd est quod ampliús simuletur? ME. Váh. CH. Quid est? ME. Audí modo.

Ést mi in ultimís conclaue aédibus quoddám retro:
Húc est intro látus lectus, uéstimentis strátus est.
CH. Quíd postquam hoc est fáctum? ME. Dictum fáctum huc abiit Clítipho.
CH. Sólus? ME. Solus. CH. Tímeo. ME. Bacchis cónsecutast ílico.
CH. Sóla? ME. Sola. CH. Périi. ME. Vbi abiere íntro, operuere óstium. CH. Hem,
Clínia haec fierí uidebat? ME. Quíd ni? mecum uná simul.
CH. Filíst amica Bácchis: Menedeme, óccidi.
ME. Quam obrém? CH. Decem diérum uix mi est fámilia.
ME. Quid? istúc times quod ille óperam amico dát suo?
CH. Immó quod amicae. ME. Sí dat. CH. An dubium íd tibi est?
Quemquámne animo tam cómi esse aut lení putas,
Qui sé uidente amícam patiatúr suam . . ?
ME. Quid ní? quo uerba fácilius dentúr mihi.
CH. Derídes merito. míhi nunc ego suscénseo:
Quod rés dedere, ubi póssem persentíscere,
Ni essém lapis! quae uídi! uae miseró mihi.
At né illud haud inúltum, si uiuó, ferent:
Nam iám . . ME. Non tu te cóhibes? non te réspicis?
Non tíbi ego exempli sátis sum? CH. Prae iracúndia,
Menedéme, non sum apúd me. ME. Tene istúc loqui!

Nonne íd flagitiumst, te áliis consiliúm dare,
Foris sápere, tibi non pósse te auxiliárier?
CH. Quid fáciam? ME. Id quod me fécisse aiebás parum.
Fac té patrem esse séntiat: fac ut aúdeat
Tibi crédere omnia, ábs te petere et póscere:
Nequam áliam quaerat cópiam ac te déserat.
CH. Immo ábeat potius málo quouis géntium,
Quam hic pér flagitium ad ínopiam redigát patrem:
Nam si ílli pergo súppeditare súmptibus,
Menedéme, mi illaec uére ad rastros rés redit.
ME. Quod incómmoditates hác re accipies, nísi caues!
Diffícilem ostendes té esse et ignoscés tamen
Post, ét id ingratum. CH. Ah néscis, quam doleam. ME. V́t lubet.
Quid hoc quód rogo, ut illa núbat nostro? nísi quid est
Quod mágis uis. CH. Immo et géner et adfinís placent.
ME. Quid dótis dicam té dixisse fílio?
Quid óbticuisti? CH. Dótis? ME. Ita dico. CH. Áh. ME. Chremes,
Nequíd uereare, sí minus: nil nos dós mouet.
CH. Dúo talenta pró re nostra ego ésse decreuí satis:
Séd ita dictu opus ést, si me uis sáluom esse et rem et fílium,
Mé mea omniá bona doti díxisse illi. ME. Quám rem agis?
CH. Id mirari té simulato et íllum hoc rogitató simul,
Quam óbrem id faciam. ME. Quín ego uero quam óbrem id facias néscio.

CH. Égone? ut eius ánimum, qui nunc lúxuria et lascíuia
Díffluit, retúndam, redigam, ut quó se uortat nésciat.
ME. Quíd agis? CH. Mitte: síne me in hac re gérere mihi morém. ME. Sino:
Ítane uis? CH. Ita. ME. Fíat. CH. Ac iam uxórem ut accersát paret.
Híc ita ut liberós est aequom díctis confutábitur.
Séd Syrum quidem égone si uiuo ádeo exornatúm dabo,
Ádeo depexum, út dum uiuat méminerit sempér mei.
Quí sibi me pro déridiculo ac délectamentó putat.
Nón, ita me di amént, auderet fácere haec uiduae múlieri,
Quae ín me fecit.

CLITIPHO. MENEDEMVS. CHREMES. SYRVS.

CL. Ítane tandem quaéso, Mene- **2**
deme? út pater
Tam ín breui spatio ómnem de me eiécerit animúm patris?
Quód nam ob factum? quíd ego tantum scéleris admisí miser?
Vólgo faciunt. ME. Scío tibi esse hoc gráuius multo ac dúrius,
Quoí fit: uerum ego haúd minus aegre pátior, id qui néscio
Néc rationem cápio, nisi quod tíbi bene ex animó uolo.

CL. Híc patrem esse aiébas. ME. Eccum. CH. Quíd me incusas, Clítipho?
Quídquid ego huius féci, tibi prospéxi et stultitiaé tuae.
V́bi te uidi animo ésse omisso et suáuia in praeséntia
Quae éssent prima habére neque consúlere in longitúdinem:
Cépi rationem, út neque egeres néque ut haec posses pérdere.
V́bi quoi decuit prímo, tibi non lícuit per te míhi dare,
Ábii ad proxumúm tibi qui erat: eí commisi et crédidi.
Íbi tuae stultítiae semper érit praesidium, Clítipho,
Víctus, uestitús, quo in tectum té receptes. CL. Eí mihi.
CH. Sátius est quam te ípso herede haec póssidere Bácchidem.
SY. Dísperii: sceléstus quantas túrbas conciui ínsciens!
CL. Émori cupió. CH. Prius quaeso dísce, quid sit uíuere.
V́bi scies, si dísplicebit uíta, tum istoc útitor.
SY. Ére, licetne? CH. Lóquere. SY. At tuto. CH. Lóquere. SY. Quae istast práuitas
Quaéue amentiá est, quod peccaui égo, id obesse huic? CH. Ílicet.
Né te admisce: némo accusat, Sýre, te: nec tu arám tibi

Néc precatorém pararis. SY. Quíd agis? CH. Nil suscénseo
Néque tibi nec tíbi: nec uos est aéquom quod fació mihi.
SY. Ábiit? uah, rogásse uellem—CL. Quíd? SY. unde mi peterém cibum:
Íta nos alienáuit. tibi iam esse ád sororem intéllego.
CL. Adeón rem rediisse, út periclum etiam [á] fame mihi sít, Syre!
SY. Modo líceat uiuere, ést spes—CL. Quae? SY. nos ésuriturós satis.
CL. Inrídes in re tánta neque me cónsilio quicquam ádiuuas?
SY. Immo ét ibi nunc sum et úsque id egi dúdum, dum loquitúr pater:
Et quántum ego intellégere possum—CL. Quíd? SY. non aberit lóngius.
CL. Quid id érgo? SY. Sic est: nón esse horum te árbitror. CL. Quid istúc, Syre?
Satin sánus es? SY. Ego dícam, quod mi in méntemst: tu diiúdica.
Dum istís fuisti sólus, dum nulla ália delectátio
Quae própior esset, te índulgebant, tíbi dabant: nunc fília
Postquámst inuenta, uéra inuenta est caúsa qua te expéllerent.
CL. Est uéri simile. SY. An tu ób peccatum hoc ésse illum iratúm putas?
CL. Non árbitror. SY. Nunc áliud specta: mátres omnes fíliis
In péccato adiutríces, auxilio ín paterna iniúria

Solent ésse: id non fit. CL. Vérum dicis: quíd ego nunc faciám, Syre?
SY. Suspícionem istánc ex illis quaére: rem profér palam.
Si nón est uerum, ad mísericordiam ámbos addncés cito,
Aut scíbis quoius sis. CL. Récte suades: fáciam. —SY. Sat recte hóc mihi
In méntem uenit: nám quam maxume huíc uana haec suspício
Erit, tám facillumé patris pacem in léges conficiét suas.
Etiam haúd scio anne uxórem ducat ác Syro nil grátiae.
Quid hoc aútem? senex exít foras: ego fúgio. adhuc quod fáctumst,
Mirór non ilico ádripi iusse: ád Menedemum hunc pérgam.
Eum míhi precatorém paro: nostró fidei nil hábeo.

SOSTRATA. CHREMES.

SO. Profécto nisi caués tu homo, aliquid gnáto conficiés mali: **3**
Idque ádeo miror, quó modo
Tam inéptum quicquam tíbi uenire in méntem, mi uir, pótuerit.
CH. Oh, pérgin mulier ésse? nullamne égo rem umquam in uitá mea
Voluí, quin tu in ea ré mi fueris áduorsatrix, Sóstrata?

Ad sí rogem iam, quíd est quod peccem, aut quam óbrem hoc facias: néscias,
In quá re nunc tam cónfidenter réstas, stulta. SO. Ego néscio?
CH. Immó scis potius, quám quidem redeat *de* íntegr*o* eadem orátio. SO. [Oh,]
Iníquos es, qui mé tacere dé re tanta póstules.
CH. Non póstulo iam: lóquere: nilo mínus ego hoc faciám tamen.
SO. Fácies? CH. Verum. SO. Nón uides quantúm mali ex ea re éxcites?
Súbditum se súspicatur. CH. 'Súbditum' ain tu? SO. Síc erit,
Mí uir. CH. Confitére. SO. Au te obsecro, ístuc inimicís siet.
Égon confitear meúm non esse fílium, qui sít meus?
CH. Quid? métuis ne non, quóm uelis, conuíncas esse illúm tuom?
SO. Quod fília est inuénta? CH. Non: sed quó magis credundúm siet
Quod ést consimilis móribus,
[Conuínces facile ex te ésse natum: nám tui similis ést probe].
Nám illi nil uití est relictum, quín siet itidém tibi.
Túm praeterea tálem nisi tu núlla pareret fílium.
Séd ipse egreditur, quám seuerus! rém quom uideas, cénseas.

CLITIPHO. SOSTRATA. CHREMES.

CL. Si úmquam ullum fuit témpus, mater, cum égo uoluptatí tibi 4
Fúerim, dictus fílius tuos uostra uoluntate: óbsecro
Eíus ut memínerís atque inopis núnc te miserescát mei:
Quód peto aut uoló, parentes meós ut conmonstrés mihi.
SO. Óbsecro, mi gnáte, ne istuc ín animum indúcas tuom,
Álienum esse té. CL. Sum. SO. Miseram me, hócine quaesisti óbsecro?
Íta mihi atque huic sís superstes, út ex me atque ex hoc nátus es:
Ét caue posthac, sí me amas, umquam ístuc uerbum ex te aúdiam.
CH. Át ego, si me métuis, mores cáue in te esse istos séntiam.
CL. Quós? CH. Si scire uís, ego dicam: gérro, iners, fraus, hélluo,
Gáneo, damnósus: crede, et nóstrum te esse crédito.
CL. Nón sunt haec paréntis dicta. CH. Nón, si ex capite sís meo
Nátus, item ut aiúnt Mineruam esse éx Ioue, ea causá magis
Pátiar, Clitiphó, flagitiis tuís me infamem fíeri.
SO. Dí istaec prohibeánt. CH. Deos nescio: égo quod potero, sédulo.

Quaéris id quod habés, parentis: quód abest non quaerís, patri
Quó modo obsequáre et ut serues quód labore inuénerit.
Nón mihi per fallácias addúcere ante oculós.. pudet
Dícere hac praesénte uerbum túrpe: ad te id nulló modo
Fácere puduit. CL. Éheu, quam nunc tótus displiceó mihi,
Quám pudet: neque quód principium cápiam ad placandúm scio.

MENEDEMVS. CHREMES. CLITIPHO. SOSTRATA.

ME. Énim uero Chremés nimis grauiter crúciat adulescéntulum
Nímisque inhumane: éxeo ergo ut pácem conciliem. óptume
Ípsos uideo. CH. Éhem, Menedeme, quór non accersí iubes
Fíliam et quod dótis dixi fírmas? SO. Mi uir, te óbsecro
Né facias. CL. Pater, óbsecro mi ignóscas. ME. Da ueniám, Chremes:
Síne te exorent. CH. Méa bona ut dem Bácchidi donó sciens?
Nón faciam. ME. At id nos nón sinemus. CL. Sí me uiuom uís, pater,
Ígnosce. SO. Age, Chremés mi. ME. Age quaeso, né tam offirma té, Chremes.

CH. Quíd istuc? uideo nón licere ut coéperam hoc perténdere.
ME. Fácis, ut te decét. CH. Ea lege hoc ádeo faciam, sí facit
Quód ego hunc aequom cénseo. CL. Pater, ómnia faciam: ímpera.
CH. Ýxorem ut ducás. CL. Pater! CH. Nil aúdio. SO. Ad me récipio:
Fáciet. CH. Nil etiam aúdio ipsum. CL. Périi. SO. An dubitas, Clítipho?
CH. Ímmo utrum uolt. SO. Fáciet omnia. ME. Haéc dum incipias, gráuia sunt,
Dúmque ignores: úbi cognoris, fácilia. CL. Faciám, pater.
SO. Gnáte mi, ego pol tíbi dabo illam lépidam, quam tu fácile ames,
Fíliam Phanócratae nostri. CL. Rúfamne illam uírginem,
Caésiam, sparso óre, adunco náso? non possúm, pater.
CH. Héia, ut elegáns est: credas ánimum ibi esse. SO. Aliám dabo.
CL. Ímmo, quandoquidém ducendast, égomet habeo própemodum
Quám uolo. SO. Nunc laúdo, gnate. CL. Archónidi huius fíliam.
SO. Sátis placet. CL. Pater, hóc nunc restat. CH. Quíd? CL. Syro ignoscás uolo
Quaé mea causa fécit. CH. Fiat. ω. Vós ualete et plaúdite.

NOTES

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THE ANDRIA.

DIDASCALIA.

The *didascaliae* are prefatory notices composed by Roman grammarians a century later than Terence. They are a sort of advertisement, setting forth the circumstances under which each *fabula*, or play, was composed and produced. The material for these *didascaliae* was probably derived from notes entered in copies of the plays by stage-managers, and from the *commentarii magistratuum*, which recorded the scenic exhibitions made by magistrates at the great annual festivals.

LVDIS MEGALENSIBVS.—Phrygian games in honor of Cybele, ἡ μεγάλη μήτηρ. Hence her games were named Μεγαλήσια, or, in Latin, Megalensia. P. Scipio Nasica brought her statue from Phrygia to Rome 204 B.C., and, in accordance with the Roman custom of adopting the worship of foreign deities, her games were soon introduced. These were first celebrated, according to Livy (xxxiv. 54), in 193 B.C. The season for these games was the spring-time, April being the month, and their chief feature was a procession, in which Cybele's statue was borne in honor on the shoulders of her priests. The representation of plays came later as a side entertainment.

AEDILIBVS CVRVLIBVS.—The aediles had the licensing of all dramatic entertainments as one of their prerogatives. Fulvius and Glabrio were aediles in 168 B.C., at which time the "Andria" appears to have been first submitted to them.

AMBIVIVS TVRPIO was both an actor and stage-manager. He and his *grex*, or company, brought out upon the stage all the six comedies of Terence. It was the custom for such managers either to purchase the play from the poet, and then obtain a license to perform it from the aediles, or else both to purchase

the play and obtain the license from the aediles, who, in such a case, had already bought the play from the poet. Ambivius was the most famous Roman actor previous to Roscius, who flourished in the time of Cicero. Cicero says of Ambivius that his acting was so agreeable as to delight even those who had the most distant seats in the theatre (De Senec. 14).

L. ATILIVS PRAENESTINVS was an actor who most probably belongs to a later period than Ambivius Turpio, and was not engaged in the original presentation of the plays of Terence. His name appears to have been coupled carelessly with that of Ambivius Turpio by the compilers of the *didascaliae.*

MODOS FECIT, lit. "made the measures," or music. *Modos* means any metrical composition, whether music or poetry. Compare Milton's "harmonious numbers." Here it means music, as is clear from the explanatory phrase



TIBIIS PARIBVS, which refers to flutes probably equal in length and both pitched treble. *Tibiae impares* were probably flutes of unequal length, one treble and one playing a second to the treble. One performer played the pair, whether "equal" or "unequal," as represented here.

CLAVDI.—Supply *seruos.*

MENANDRV.—Greek genitive of **MENANDRVS.** Formed on analogy of Μένανδρος, -ου.

FACTA PRIMA.—"Performed for the first time." Marcellus and Sulpicius were consuls 166 B.C. Terence was then in his twentieth year.

PERSONAE.

Persona is connected with *per* and *sono*, and means the one who speaks or sounds through a mask, and hence a character in a play. The mask was arranged with a resonant mouthpiece, which was so large as to produce a grotesque effect about the mouth.

The lists of *personae* in Latin comedy are not arranged according to the importance of the characters, beginning with the greatest, as in Shakspeare, but in their order of entrance upon the stage. Originally, in the Greek drama, there were no stage

actors, but simply a chorus. Thespis was the first who acted in addition to the chorus (πρωταγωνιστής). Æschylus added a second actor (δευτερογωνιστής) and Sophocles a third (τριταγωνιστής). Three became the highest legitimate number of speaking actors who could be allowed to appear at the same time in any scene. This rule was adopted as sound by the Latin comedians, and is recorded as a fundamental precept for play-writers by Horace in the "Ars Poetica" (192): *nec quarta loqui persona laboret.*

The personal names in Terence's comedies all indicate Greek originals, but the character-names, with the exception of *parasitus* and *eunuchus*, are strictly Latin.

PERIOCHA.

The *periochae* (περιοχαί) prefixed to the separate plays are short metrical summaries of the plot, and were not written by Terence, but by C. Sulpicius Apollinaris, a rather pedantic lover of the older Latin literature. He lived early in the second century of our era, and busied himself in attempting to revive interest in the language and style of the comic poets. His prosody is in imitation of Plautus and Terence, and is carelessly loose and inconsistent. In this *periocha*, for example, *suăsu* is broken into a trisyllable for scanning — a thing which would never be allowed even in the freedom of the older comic metres. Ordinarily, however, he is quite mechanical in his language, even in the length of the *periochae*, each of which consists of exactly twelve verses. He is an instance of the futility of imitation by a copyist devoid of genius. Terence had imitated Plautus and the Greeks by reproducing their spirit in his own style. Apollinaris at a greater distance imitates only the form of the imitation made by Terence.

PROLOGVS.

The prologues of Terence have very little to do with the plots of his plays. This may have furnished Apollinaris his excuse for supplying summaries of the plots in his *periochae*, for it had been the practice of Plautus and the Greek comedians to use the prologue to explain the plot. Terence's prologues, on the contrary,

are short addresses, which plead for an impartial and friendly hearing, and also answer attacks of rival poets, among whom a certain Luscius Lavinius seems to have been the most hostile. In this prologue the author answers two charges — first, that he had appropriated his play from Menander, the Attic comedian; and, second, that in doing this he had also been guilty of *contaminatio*, or of making over two of Menander's plays, the *'Ανδρία* and *Περινθία*, into one play in Latin, the "Andria." He answers both these charges by admitting their truth, and justifies his conduct by appealing to the example of his greatest predecessors in Latin poetry, Naevius, Plautus, and Ennius, who had repeatedly done the very things of which he was accused.

1. Terence nowhere mentions himself by name, as Plautus sometimes does, but as **Poëta,** or *hic* (18), or *hic noster* (19). **adpulit ad**: The construction of *adpulit* with *ad* is regular and early in Latin. The dative instead of *ad* with acc. is later, as in Virgil, *nos tempestas adpulit oris* (Aen. I. 377).

2. id negoti, "so much of a task," more restricted than *id negotium.*

3. quas fecisset fabulas, "What plays he had composed." Antecedent in relative clause by attraction. Should be translated so as to show this. The construction is not uncommon in Terence. It is a literary touch taken from a common Greek idiom.

4. euenire, in simple, primitive sense, "turn out."

5. operam abutitur, "departs from his proper task," abandons the example of Plautus and the Greek dramatists in regard to the prologue. *Utor*, *fruor*, *fungor*, and *potior* ordinarily govern the accusative in early Latin. The ablative construction, which supplanted the accusative later, is also found sparingly in Terence. See 202.

6. qui, old ablative $=$ *quo*, "in that." In the prologue to the "Eunuchus" (28) we find *non quo studuerit* in same sense.

7. Veteris poëtae: The younger literary party at Rome favored the imitation of Greek models, and for this were attacked by the older poets, who insisted on a rigid adherence to the Latin models, without any further importation of Greek influence. In the prologue to the "Adelphoe" they are styled *aduorsarios* and *maliuoli.* One of these *maliuoli* was Luscius Lavinius, the *maliuolus uetus poeta.* The prologue to the

Heauton timorumenos uses *maliuolus* in the same way both of Lavinius and his party. But for this controversy the very name of Lavinius would have perished. Donatus, the commentator, has preserved it with two lines of Lavinius's poetry in a note on the "Eunuchus."

8. quam rem, "what." See v. 3. *res* superfluous in translating.

9. Andriam et Perinthiam, two lost plays of Menander. About a dozen fragments of the Ἀνδρία and six or seven of the Περινθία are preserved to us by quotation in other writers. A few correspondences are clearly traceable in the Ἀνδρία, and one is clear in the Περινθία (see note on v. 369). In addition to this we know, on the authority of Donatus, that Act I. sc. 1 of Terence's "Andria" was taken from the Περινθία.

11, 12. ita dissimili, "so very unlike." **oratione . . . ac stilo**: "*oratio in sensu, stilus in verbis*" (Donatus). *Oratio* is also contrasted in the same way with *scriptura: tenui oratione et scriptura levi* (Phor. Prol. 5). It is probable that Menander's Ἀνδρία and Περινθία were two versions of the same thing, one being a later rewriting of the other.

14. Fatetur transtulisse means simple translation. In the "Adelphoe" (Prol. 11) Terence uses *extulit* in the sense of "wrought out," as if it were somewhat his own composition. The difference between *transtulit* and *extulit* in connection with another passage is explained by Donatus thus: *mire non dixit* "*transtulit*," *sed* "*extulit*," *ut ornasse Graeca videatur Latino stilo. Se* is to be supplied with *transtulisse.* The omission of the subject of the infinitive is frequent in the comic poets, and is to be supplied from the subject of the verb on which the infinitive depends. For similar instances compare *negat vidisse* (358) and *pollicitus sum suscepturum* (401).

15. in eo, "on this point." Similarly *in ea re* (94) and *in hac re* (50). *disputari in* is unusual. *de* or *ad* is ordinarily employed.

16. Contaminari, a word not found in Latin before Terence, who uses it in its primitive sense, "to mingle." It is etymologically connected with *tag-*, the root of *tang-o.* Hence *con-tamino* is "to touch together," "to blend." The later meaning, "to defile," arises from the idea of bringing an impure object in contact with a pure one. This meaning first appears in the time of Cicero, as *se sanguine contaminarunt* (I. In Cat. 12). So Caesar,

contaminati facinore (B. G. VII. 43). Compare also Horace, Odes I. 37. 9. The noun *contaminatio* is post-classical.

17. Faciuntne: *ne* for *nonne* is common in Terence. For the sentiment of this verse compare the proverb of Menander, *φρονῶν οὐδὲν φρονεῖ.*

18. Naeuium Plautum Ennium: Arranged in chronological order. Naevius, born 273 B.C. (Brix), was one of the earliest Latin comedians and the first of any originality. He was a poet of vigor, and of some genius. Besides writing an account of the first Punic War in Saturnian verse, a native Latin metre, he made imitations of Greek plays, and attempted to import into Latin comedy the Athenian democratic freedom of comment on the civil authorities and aristocratic families. For such a reflection on the powerful family of the Metelli he was cast into prison, and escaped the danger of death, to which his offence legally exposed him, by going into exile. None of his successors ever dared to imitate his example. It was the first and last instance of the kind under the republic. The severe stage censorship exercised by the authorities, coupled with the example of Naevius, kept Latin comedy almost completely free from political allusions. Plautus, born about 254 B.C., was a younger contemporary of Naevius and the chief of Latin comedians. He ruled the comic stage for a whole generation in his own lifetime. Of his numerous plays only twenty have come to us. Terence took him as his principal model on the Latin side, but followed the Greek originals far more closely. Ennius, born 239 B.C., was but slightly engaged with comedy, and mainly with tragedy and epic poetry. He was deeply patriotic, and was regarded with great reverence by the later Romans, as the poet who penned the *maxuma facta patrum*, as his epitaph written by himself asserts. But even he was influenced by the Greeks, and in his "Iphigenia" uses the tragedy of Euripides as his model, with occasional touches from Sophocles also.

Terence shows much skill in thus citing these three poets, who represented the old Latin school which Lavinius thought should be copied, rather than have resort to the Greek or practice *contaminatio*. Terence's unanswerable answer is that he closely follows the example of these fathers of Latin poetry, and so vindicates himself and condemns Lavinius by that poet's own argument.

19. auctores, "models."

21. obscuram diligentiam, "dull carefulness," a pedantic

fashion of composition which was hampered by a regard of all the particulars of form and manner, and obscured the clear intent of the original, thus destroying all freedom of spirit, which ought to allow of originality, and even of *neclegentia* (20).

23. noscant, "come to know."

24. Fauete, supply *linguis*, "attend in silence," a common expression like the Greek εὐφημεῖτε.

26. de integro, "anew."

Actus I. Sc. 1.

This is the scene which Terence took from the Περινθία. Donatus says *primam scenam de Perinthia esse translatam, ubi senex ita cum uxore loquitur ut apud Terentium cum liberto;* that is, Terence takes the scene substantially, and probably literally (*translatam*), but invents Sosia the *libertus*, and substitutes him for the *uxor* of the Περινθία. Donatus goes on to say *in Andria Menandri solus senex est;* an important remark, for it bears on the similarity of the Ἀνδρία and Περινθία, and also on Terence's method of treating Menander, not merely by the practice of *contaminatio*, as between whole plays, but by the rehandling of the contents of separate scenes as well. Menander had made the first scene, both of his Ἀνδρία and Περινθία, out of the same plot, with this difference, that the former was a monologue and the other a dialogue. It is easy to see why Terence preferred the Περινθία. It was because he was adapting Menander to a Roman audience, which was impatient of soliloquies, and to whom the *solus senex* of the Ἀνδρία would have been intolerable through a whole scene. Why Terence banished the *uxor* of the Περινθία from this scene and invented Sosia instead is not entirely clear. Certainly in this he displayed that artistic *neclegentia* (Prologue 20) which he claimed as his right, for Sosia is the merest foil used for the sake of dialogue, and never appears except in this scene. Such a character was called by the Greeks πρόσωπον προτατικόν, which is explained by Donatus as *persona extra argumentum arcessita*, an actor who has nothing to do with the plot. Terence invents such characters as he needs them, as in the Phormio and Hecyra. For this he had the authority of Plautus.

This act contains the *expositio* or statement of the opening situation in the play and forecasts the plot. This was the original

business of the prologue, which Terence had altered into a literary polemic. Accordingly we are prepared to expect, what is actually the case in every play of Terence, that his first act itself is largely a statement of the opening situation.

28. Simo appears attended by several slaves. On arriving at the door of his house he sends them all within except Sosia. **istaec,** victuals, marketing for the kitchen, as appears from *curentur* (30), which is used frequently in Plautus of the preparation of food. Sosia is the cook, as *mea ars* (31) indicates.

29. ades dum, "stay, please." *dum* is frequently employed in colloquial language as an intensive enclitic. It affects the accent so definitely that *adésdum* may be regarded as one word. **paucis te uolo,** dative. Compare *ausculta paucis* (536), *audite paucis* (Eun. 1076), *audi paucis* (Hec. 510). Some verb like *audire* or *auscultare* is to be supplied here. **Dictum puta,** "consider it said."

33. eis, supply *rebus*, which is explained by its two partial appositives, *Fide* and *taciturnitate* (34).

34. expecto quid uelis, "I await your wish."

35. Ego: This clause would naturally begin with *postquam*, but *ego* is often prefixed in colloquial Latin without being emphatic. **a paruolo,** like ἐκ παιδός of the Greeks. Comp. "from a child," 2 Tim. iii. 15.

37. For the sentiment of this verse compare the expression in Aristotle (Elench. Soph. 4. 7), ἐγώ σ' ἔθηκα δοῦλον ὄντ' ἐλεύθερον.

38. seruibas: The fourth conjugation imperfect in *-ībam* and future in *-ībo* is common in old Latin. **liberaliter,** "like a freeman." Menander has the fine sentence ἐλευθέρως δούλευε, δοῦλος οὐκ ἔσει.

42. aduorsum te = *apud te.* **habeo gratiam,** "I feel thankful."

43. hoc, "this last," as contrasted with *id* (42), used of something earlier. **istaec commemoratio,** "that reminder of yours." The demonstratives are employed abundantly in Terence, and with very specific meaning. They are the words which serve to point out and connect the various persons and events of the play without repeating them unduly. There are two principal varieties of this use: (1) as equivalent to personal or possessive pronouns. *Hic, iste, ille* answer respectively to *ego*, *tu*, *ille*, or the corresponding possessives. Thus *hisce oculis* (Heaut. 564), "with my own eyes." So in this play *istac arte* (32), "that skill of

yours;" (2) in contrast with each other to express various degrees of nearness in time or place. *hic* and *ille* furnish a common example. So *hac nocte* (Heaut. 491), "this last night." *is* ordinarily equals *ille*, though it is less specific. Sometimes *iste* is contrasted with *is*, as in 32, where *eis* means "those other qualities of yours," in contrast with *istac arte.*

44. benefici is ordinarily construed by commentators after *immemori.* It is, however, a fact that *exprobratio*, in good Latin, is followed by a double construction, the dative of the person and genitive of the thing. Thus, in Livy (XXIII. 35), *exprobratio cuiquam veteris fortunae*, both genitive and dative are separately dependent on *exprobratio.* Note the genitive ends in a single *i.* This is the regular inflection for all nouns in *-ius* and *-ium* in early Latin.

45. In the last four verses Sosia has answered his master with marked and even formal politeness. In this line his anxiety to hear what Simo has to say makes him abandon set language and come down to the plain and direct *quin tu uno uerbo dic quid est quod me uelis.*

46. ita faciam, "I'll do so," or, "yes, I will." *Facio* and *ago* are often used representatively to repeat the idea of a previous verb, which is ordinarily the principal, and occasionally the last, verb of the preceding expression. Thus *faciam* here repeats the thought in *dic* and equals *dicam.* Attention to this will keep clear the meaning of several passages otherwise apt to be obscured. **praedico,** "I tell you ahead," or "at once."

47. quas = *quales.* Notice the use of a general for a more specific word. A later writer, such as Cicero, would make a point of using *quales*, as being more exact and classical.

51. excessit ex ephēbis, exactly as in Greek, ἐξῆλθεν ἐξ ἐφήβων (Xen. Cyr. I. 2. 12.). In Athens young men from eighteen years old to twenty were styled ἔφηβοι (from ἐφηβία, "in the bloom of youth"). Meineke preserves a line which says of a young man, ἐξ ἐφήβων ἐστὶ καὶ ἤδη εἴκοσιν ἐτῶν. On leaving the ἔφηβοι a young man was no longer under a *magister* (54) or παιδαγωγός.

52. liberius, "more freely (than before)." **antea,** only instance in Terence. Never found in Plautus.

53. aut: Regularly another *aut* would be in place before *scire.* The comic poets freely omit one of a pair of adversatives. The contrasted meaning of *scire* and *noscant* is, "How could you

either understand or even begin to know his inborn disposition?"

54. Asyndeton is frequent in the comic poets.

55. plerique omnes, a loose expression, not strictly classical.

56, 57. studium aliquid is explained doubly by the two phrases following. **Equos** and **canes** are both to be construed as objects of *alere.* The two appositives are thus *aut . . . uenandum* and *aut ad philosophos.* Notice the full use of *aut* in contrast with 53. For the rearing of horses and dogs as a practice among Athenian young men see Aristophanes (Plut. 157), *αἰτοῦσιν οἱ χρηστοὶ (νεανίαι), ὁ μὲν ἵππον ἀγαθὸν, ὁ δὲ κύνας θηρευτικούς.*

59. studebat, with the accusative of a neuter pronoun, occurs a few times in Terence. See (Heaut. 382) *id quom studuisti.*

61. nequid nimis, a proverb translated from *μηδὲν ἄγαν,* which is generally ascribed to Pittacus, though Aristotle assigns it to Chilon (Rhet. II. 12. 14). Sosia is certainly dull enough, though, indeed, he has had but little opportunity to say anything of moment. Simo had not been brief as he had promised to be (see *uno uerbo* and *ita faciam* in 45, 46), and is fully set on telling his whole story. Sosia now tries, in well-meaning ignorance, to do something more than simply give brief assent (*itast,* 54) to Simo's talk, and proceeds to vary his monotonous part by uttering a wise saw or two (see 67, 68).

62. sic refers to the description which follows in 62–65. It is often joined with some form of *esse,* as *mea sic est ratio* (Ad. 68). **perferre ac pati.** The historical infinitive is a favorite construction in Terence. Comp. 97 and 147.

63 dedere, "gave himself up." *dedo* is stronger than *do.*

68. Sosia again speaks in a proverb, which became quite common later. Cicero says of this line, *Terentiano verbo lubenter utimur* (De Am. 24 . Whether the proverb is original with Terence is doubtful, Donatus says it was to be found in Naevius and Plautus.

69. abhinc triennium: *triennium* is an appositive which defines *abhinc* more closely. So, in the next line, *uiciniae* defines *huc.* This union of an adverb of place or time with a more precise appositive is common in the comic poets, and agrees well with the colloquial style. *Abhinc* measures off time from the present in either direction. Its future use is rare, and confined to preclassical Latin, as in Pacuvius, *seque ad ludos jam inde abhinc exerceant.* Elsewhere it always denotes past time. Its reg-

ular complement is the accusative. Twice only is it associated with the ablative, once in Plautus (Most. 494), *abhinc sexaginta annis*, and once in Cicero (II. In Verr. 2. 52).

71. cognatorum inopia: By Athenian law an orphan girl was to be provided for in marriage by her nearest kinsman. The substance of this law is stated by Terence in the Phormio (125, 126):

Lex ést ut orbae, qui sunt genere próxumi
Eis núbant, et illos dúcere eadem haec léx jubet.

For a similar law among the ancient Hebrews compare Ruth iii. 12, 13.

72. aetate integra, "in the bloom of youth."

73. Sosia begins to be more interested; even alarmed. From now on he drops his proverbs.

75. lana ac tela: Spinning was part of the occupation of women in the household, and naturally a suitable way for a modest girl to earn her living. **uictum quaeritans,** "eking out her living."

76, 77. Notice the touch of pictorial style in **postquam . . . unus,** followed by **item alter,** "first came one, after him a second." Chrysis (85) had several lovers (86–88). **ita ut,** often joined in Terence. Comp. 65, 80.

79. condicionem, "their terms." **dein,** her last step. **quaestum,** a business or occupation, something that yielded more than a bare *uictus* (75).

83. Habet, "he is struck," or "smitten." A word borrowed from the gladiatorial games. It refers to a mortal wound, *letaliter vulneratus* (Donatus). For the transfer of the sentiment to love affairs comp. *Dicat Opuntiae frater Megillae quo beatus vulnere* in Horace (Odes I. 28. 10). **mane,** the time when a protracted feast ended. **seruoli** here are the younger slaves (comp. *puer,* 84) used as messengers or to escort their masters home from entertainments. They were sent to meet them and bring them home, hence called *aduorsitores.*

85. sodes, "will you?" a form compounded from *si* and *audes.* A common word used to soften commands for politeness' sake. *audeo* here almost equals *volo.*

86. Teneo, colloquial, "I comprehend." Comp. 300, 349, 498.

88. eho, an exclamation used to arrest attention suddenly and direct it to what is next said. *ehodum* is more violent; *Ehodum ad me* (184). **symbolam** = συμβολή, the amount paid by each

guest towards the common expenses of this feast, the *δεῖπνον ἀπὸ συμβολῶν*.

91. enim uero, "of course." **spectatum satis,** "well enough tested."

93. ingeniis, "characters." **conflictatur,** in simple sense, "is thrown together." The idea of a contest or struggle is not implied here. *conflictor*, except in one instance (Phor. 505 *ut conflictares malo*), is always found in the passive voice. **qui** in this line is used as an indefinite equal to *siquis*.

96. cum . . . tum, "not only, but also." Comp. Phor. 187 *cum mihi paueo, tum Antipho me excruciat animi.*

97. dicere et laudare: Comp. 62.

98. gnatum, a son by birth. *filius*, a son either by birth or adoption. Thus, in the "Adelphoe," Aeschinus is adopted by his uncle Micio, and is called *filius* (Ad. 54), and addresses Micio as *pater* (Ad. 927).

100. The primitive meaning of **Vltro** is "beyond." Here it is what is over and beyond what could have been asked, "moreover," "of his own accord." *Vltro* differs from *sponte*, which indicates what is done without help or compulsion. "*Vltro*" *facio non rogatus*, "*sponte*" *non coactus neque adiutus.*

101. Cum dote summa: Two talents is named as a modest dowry (Heaut. 838), or even one talent (Phor. 643–646). The *dos* in this line may well be called *summa*, for it proves to be a dowry of ten talents (950).

102. despondi: An Athenian marriage, to be valid, needed to be preceded by a formal betrothal. Among the Romans the consent of the bride's father had first to be obtained. If the bride's father was dead, then application was to be made to her brother or guardian. In Terence the father of the bridegroom applies for the bride in behalf of his son. The form of this betrothal was very simple, oftentimes merely the request *spondesne?* with the answer *spondeo* (Plaut. Poen. V. 3. 38). The betrothal was legally binding so long as the engagement between the bride and groom remained unbroken.

104. in diebus paucis, quibus etc., "within a few days after this happened," not at the same time as the events of lines 99–102. The tense of **acta sunt** forbids this. The construction of *quibus* corresponds to *postquam* or *quam*, as in *in paucis diebus quam Capreas attigit* (Suet. Tib. ch. 60). An analogous phrase occurs in Spanish, "en pocos dias que."

105. uicina haec, "our neighbor here."

106. metui, with ablative indicating the source of the fear, is found both in Plautus and Terence. **Ibi tum,** a colloquial pleonasm (see 131), somewhat like the English "there then."

107. qui amabant, her many lovers (80, 86). The imperfect is here used carelessly for the pluperfect.

108. Curabat una funus: The preparations for a funeral among the Romans were arranged with scrupulous care. *Curabat* seems to refer to this *curatura*, which followed as soon as the lamentation after the death was ended. Comp. *corpus curatum (erat) ad sepulturam* (Amm. Marc. XXX. 10). This included the washing, anointing, and arraying the body according to the social rank of the deceased. The Greek custom of placing a chaplet on the head appears to have been followed by the Romans only in the case of distinguished persons. So Cicero seems to indicate in *coronam virtute partam . . . lex impositam jubet* (De Leg. II. 24). It is doubtful whether it was a regular custom among the Romans to place a coin with the corpse. The body remained some days, as many as seven according to Servius (Comment. on the Aen. V. 64), within the house on a flower-strewn *lectus*, or bier, near which stood a censer. As a public emblem of mourning a pine or cypress was planted near the house or placed in the *vestibulum.*

113. humani, "refined."

114. Mansueti, "gentle," "sympathetic."

116. etiam, "even yet." So in 503 *non satis me pernosti etiam.*

117. The graphic beauty of the whole story of Simo, and especially of the account of the funeral, has been justly admired as a masterpiece of description. Cicero (De Or. II. 80) reviews this scene, and mentions as specially noteworthy the *mores adulescentis ipsius et servilis percontatio, mors Chrysidis, voltus et forma et lamentatio sororis*, and describes the style in general as *pervarie jucundeque.* These next few lines he especially commends for their concise delineation. Of **Ecfertur, imus,** he says *hoc ipsum "ecfertur, imus" concisum est ita ut non brevitati servitum sit, sed magis venustati.* This is a fine critical stroke. Cicero commends Terence for being concise, not so much to save space (*brevitati*), but for using conciseness as a means towards making every word graphic, and so conducing to literary beauty (*venustati*). From here (117) onward the style

of Simo will bear the closest analysis all the way to its climax in the inimitable touch *flens quam familiariter* (136), which reveals and explains everything as by a single flash. **Ecfertur,** the regular name for the carrying forth to burial. It refers both to the carrying forth from the house, as in Plautus (Most. IV. 4, 9), *uidi mortuom efferi foras* and in Varro *ex aedibus effertur*, and to the carrying forth beyond the city, for the laws of the Twelve Tables forbade both the burial and burning of a body within the city; *hominem mortuom in urbe ne sepelito, neve urito* (Cic. de Leg. II. 23, 58).

If the deceased had been a man of any distinction his funeral procession proceeded first to the Forum, where some relative pronounced a eulogy, *laudatio funebris.* This was not allowed in the case of women, except as a very special honor. Accordingly the *funus* of Chrysis proceeds directly to the pyre outside the city walls. It was the custom for near relatives to bear the *lectus*, though hired bearers were sometimes employed. The family and all who appeared as mourners were dressed in black. Thus Tacitus (Ann. III. 2) speaks of *atrata plebes.* Black as the color for mourning was used from very ancient times. In Homer Thetis mourns covered with a dark veil "than which no robe is blacker" (Il. XXIV. 94). Euripides refers to death as black-veiled, μελάμπεπλος (Alc. 860). After the *funus* a crowd often followed, part of which went as far as the city gates and part to the *sepulcrum* outside. Naturally, at the funeral of such a character as Chrysis, we read of *mulieres quae ibi aderant,* women of her own class (122, 123).

119. Simo pauses to find an adjective fine enough for **Forma.** Sosia awkwardly supplies the very commonplace **Bona.** Simo then adds **et uoltu,** and, calling Sosia by name, uses *Adeo modesto, adeo uenusto, ut nil supra,* to impress on Sosia how great indeed was the beauty of this *adulescentula.*

120. uenusto, "l'air noble." Mme. Dacier calls attention to Terence's art in making Simo speak so admiringly of the one who was afterwards to be recognized as his daughter-in-law.

121–123. lamentari praeter ceteras, as the nearest relative (124). **praeter ceteras,** in 122, is no meaningless repetition. It shows that in the second particular also (*forma honesta ac liberali*) she was superior to the rest of the women. **liberali,** "genteel." **accedo ad,** "I step up to" (Wagner). **pedisequas,** her attendants, not the attendant crowd of *mulieres.*

125. hoc illud est is the same as the Greek phrase τοῦτ' ἔστ' ἐκεῖνο.

126. Hinc illae lacrumae: This saying, like others of Terence, became a proverb. It is quoted by Horace (Ep. I. 19, 41) and Cicero (Pro Cael. 25). The *lacrumae* are those of Pamphilus (109).

128. sepulcrum, not necessarily the tomb, but *omnis sepulturae locus* (Ulpian, Dig. 47, 12).

129. fletur is spoken of the general lamentation.

130 sq. After the funeral pile is lighted, the sister of Chrysis, as a special mark of grief, starts to throw herself into the fire. Donatus says *ceteri enim flent, haec flammae se ingerit.* Comp. also *quor is te perditum* (134) and *in flammam inicere uoluit* (140). This act is not to be interpreted as a reckless attempt at self-destruction. Her grief is twofold, for her sister and also on account of Pamphilus, her lover, whom she was now in danger of losing. Only a few days before (104) old Simo had promised that Pamphilus should marry the daughter of Chremes, and even fixed the day for the wedding (99–102). Pamphilus had carried himself in public so skilfully (*bene*) as to give out the impression that he was not really her lover (*dissimulatum*). Her only hope is in forcing Pamphilus to reveal openly his affection, and so break his engagement with the daughter of Chremes, if possible. She proceeds to effect this by approaching the fire rather recklessly (*inprudentius*) until she is in considerable danger (*satis cum periclo*), but not so rapidly that it shall be impossible to save her. Pamphilus is startled, and, almost breathless (*exanimatus*), rushes in (*accurrit*) to save her, probably as she is about to fall (132). He calls her familiarly (*mea*) by name. She has only enough self-control left for the perfectly inimitable action which fatally compromises Pamphilus in the eyes of all present (136).

134. is perditum: For this construction comp. *laudem is quaesitum* (Heaut. 315).

136. quam familiariter, "oh, how familiarly!" (Colman); "d'une maniere si pleine de tendresse" (Mme. Dacier). *familiariter* modifies *reiecit.*

137. Quid ais? A common expression in Terence. It has a twofold use; first, as an exclamation of surprise, "what!" as here (*non interrogantis, sed mirantis est*, Donatus); and, second, more formally, as a request for another's opinion, "what do you say to this?" as in *quid tu ais, Gnatho, . . . quid tu autem, Thraso* (Eun.

474, 475). *aio* has a very full use in colloquial Latin. It is employed as the plain opposite of *nego;* as in *vel ai vel nega* (Naevius), "say yes or no." Also, *negat quis? nego; ait? aio* (Ter. Eun. 252). In indirect discourse *aio* is preferred to *inquam;* in direct discourse *inquam* is preferred. The interrogative forms, *ain tu? ain tute? ain tandem? ain vero?* are common as expressions of surprise. *ain* is for *aisne.* So we find *scin* for *scisne*, *fugin* for *fugisne*, *audin* for *audisne*, *uin* for *uisne*, *uiden* for *uidesne.*

138. ad obiurgandum is a looser construction than the classical genitive *obiurgandi*, in 158.

141–143. honesta, "plausible." "Nothing can mark the flat simplicity of Sosia's character stronger than the insipidity of this speech" (Colman). **damnum aut malum;** *damnum* is injury to property, "loss," while *malum* is personal injury, "harm."

144. postridie = *posteri* + *diei*, a genitive of time, like *die crastini*, *die septimi.*—Wagner, however, considers it an old ablative, *postri* being analogous to the ablative use of *qui* for *quo.*

145. Indignum facinus, "that it was disgraceful." Supply *esse.*

146. peregrina: Donatus, commenting on *peregrina* in 469, says *hoc nomine etiam meretrices nominabantur.* To marry a *civis*, even the poorest, was deemed laudable and patriotic in Athens. To consort with a *peregrina* was censurable. Comp. 469, *adeon est demens? ex peregrina?* To desire her **pro uxore** rather than a *civis* was nothing less than *indignum facinus.* Hence Simo's express denial. He thinks less of the love affair than that Pamphilus should be charged with desiring Glycerium *pro uxore.*

149. ibi, "there" in time, "thereupon." With **gnatum** supply *obiurgasti.*

150. Qui, "why?" ablative. *cedo* is a form common in early Latin. It is probably from *ce* + *dato*, "give it here," and has various meanings. Thus *cedo senem*, "bring on the old man; *cedo istuc tuum consilium*, "out with your plan;" *cedo ut bibam*, "let me drink;" *qui cedo?* "how, pray?"

151. finem: The time when Pamphilus should marry as his father had prescribed (102). **Tute ipse,** double emphasis of *tu*, by adding *te* ("self") as suffix and the intensive *ipse* also, "you indeed yourself." Sometimes two suffixes are added, as *tutĭmet* (Heaut. 374) for *tu* + *te* + *met.* A short final *-e* in composition with *-met* or *-ne* becomes *ĭ*. So *hicĭne* for *hice* + *ne.* **praescripsti** = *praescrips*(*is*)*ti.* This shortening of verb forms by omission

of -*is*(*s*)- when *s* or *x* precedes is found in all the Latin poets, and is for a euphonic reason (the avoidance of excessive sibilation). It occurs in three places: (1) in the perf. ind. act. 2d person, as *scripsti*, *promisti*, *dixti*, *duxti*, *intellexti*, *scripstis;* (2) in the perf. infin. act., as *jusse*, *traxe*, *processe;* (3) in the plup. subj. act., as *vixet*, *recesset*. *dixti* and *dixet* are found even in Cicero.

154. locus, "room." So *nihil est preci loci relictum* (601). With this comp. "no place of repentance" (Heb. XII. 17).

156. Ea = *nolle ducere*. **animaduortenda iniuriast**: An offence that is legally punishable. *iniuria*, in Roman law, stands for all offences against the welfare or rights of another.

157. operam do is used as a single word. Comp. the use of *animum adverto*.

159. sceleratus, "the rascal." *scelus* is sometimes used in the same sense, but is more contemptuous.

160. consumat, "use up," "exhaust."

161. Quem: Care should be taken to translate relatives standing at the head of principal clauses, so as to bring out their demonstrative force: "I believe that he, etc." **manibus pedibusque,** "might and main." Comp. the Greek χερσίν τε ποσίν τε (Homer, Il. XX. 360). The construction also occurs in 676.

162. magis id adeo: The force of *facturum* terminates first on its object and then on *id* beyond; *adeo* modifies this second employment of *facturum*, and is fully defined by the two subjunctive clauses which follow.

164. Mala mens, malus animus, proverbial. Comp. δόλιαι ψυχαί, δόλιαι φρένες (Aristoph. Peace, 1068).

167. exorandus, "prevail upon." *oro* means to entreat, *exoro* to entreat successfully. **confore** occurs only in fut. infin.

168. adsimules, "keep up the pretence," differs a little from *simules*. Notice the distinction between *simulare*, to pretend that something exists when it does not, and *dissimulare*, to pretend that something does not exist which actually does exist. Comp. *dissimulatum* (132).

169, 170: As Sosia never appears after this scene, Simo's instructions are somewhat unsuitable. **Perterrefacias Dauom**: Frightening Davus was not an easy task, as Simo found later (196–205).

171. nunciam = *nunc* + *iam*. Compounded like *etiam*. Simo's plan, detailed in 155–170, is one of the principal motives of the play. His device is the *falsae nuptiae*, by means of which he

hopes to overcome his shrewd slave Davus and his wayward son Pamphilus, two of the three obstacles in his way. Chremes is the only remaining difficulty. Simo hopes to overcome his reluctance by renewed entreaty.

This scene is one of the few wherein we are afforded a glimpse at some of Terence's original composition, as distinguished from his imitation. Although the Περινθία is the source of the scene, yet the character of Sosia is evidently of Terence's own creation (see introductory notes to this scene). The poet has not simply struck out the *uxor* of the Περινθία, and then repeated her language in the mouth of Sosia. Sosia's language is totally unsuitable for an *uxor* or *matrona* in Terence, who always gives such a character dignity, delicate sympathy and tact, none of which appear in Sosia. (Comp. Heaut., Act V., Phorm., Act V., Hec., Act IV., Sc. 1, Ad., Act III.) Sosia is indeed a minor character, but his "flat simplicity" in the *servilis percontatio*, which Cicero specified as a feature to be admired, is a study from that slave-life with which Terence was familiar from his own experience.

Sosia's final disappearance from the play immediately after he has been expressly instructed by Simo to take further part (169, 170) is, of course, a defect in the plot. But only in the plot, for the introduction of Sosia adds incident and variety to what would otherwise have been a long monologue.

Some editors, among them Fleckeisen and Wagner, make the first act end with the end of this first scene. No doubt the *expositio* strictly ends at this point, and the plot really begins to work in the next scene. But Umpfenbach and most others, following Bentley, end the act at 300. The break at 171 is more abrupt, indeed, than in most scenes, but not so great as the break needful for dividing one act from another. It is easily explained when we remember that Terence was practicing *contaminatio* here, so that it is not to be expected that no marks of his joinery show in such work, especially in his first play. It is also undesirable to make a whole act out of one scene, as scenes are properly subdivisions of acts.

Sc. 2.

172–174: As Sosia withdraws into the house Simo pauses a moment to reflect on the situation. The apprehension which he had expressed before (155–158) as to his son's probable unwillingness to marry finds even stronger expression (*non dubiumst*),

for he now recalls a fact which he had not thought to mention to Sosia, the fact that Davus, the accomplice of Pamphilus, showed an ill-concealed anxiety (*timere*) but a little while before (*modo*), when the news reached him that Chremes had offered his daughter in marriage. **modo,** used frequently in comic poets as a close specification of time present, past, or future. Its use in present time is pre-classical, as in *modo dolores, mea tu, occipiunt* (Ad. 289). The time of *modo* here is the time of *timere sensi*, which identifies it with *ubi nuptias futuras esse audivit.* It does not mean that Simo had stepped into the house and given orders for the pretended marriage in the presence of Davus, as Wagner interprets, in conformity with the supposed necessity of an act-division at 171. This is inconsistent with Davus's statement in 177, 178.

175: Enter *sceleratus Dauus* (159), the slave of Simo, from the same house that Sosia had entered an instant before. Simo steps aside far enough to be unobserved, and overhears what Davus says as he advances upon the stage. **Mirabar, hoc si sic abiret**:

"I thought 'twere wonderful
If this affair went off so easily" (Colman).

semper, appears to modify *lenitas*, not *verebar*. A Greek construction like τῶν ἀεὶ λόγων (Soph. Philoct. 131). So Livy has *pacis semper auctor* and *semper hostes*. **semper lenitas,** "the continued mildness."

176. quorsum = *quo* + *uorsum* = *quo* + *uersum*. Adverbs in *-orsum* (*-orsus*) indicate direction in space, and, secondly, in argument: *quorsum istuc?* (Ad. 100) "what do you mean?" The ending *-orsum* is equal to our enclitic *-ward*. So *quorsum* "whitherward?" or simply "where?" *prorsus*, "from now onward," "utterly;" *deorsum*, "downward;" *seorsum* (*se* = *sine*) "apart."

177, 178. postquam audierat with *numquam* explains *semper lenitas* (176). Simo's entire conduct is referred to in 178. **quoiquam nostrum**: Davus and Pamphilus and any one else of Simo's household. **uerbum fecit,** similar to *uerba dedit*. Comp. *uerbum si mihi unum faxis* (753). *Facio* is here used of making trouble with words. Donatus says of this place, *non dixit litigium aut rixam sed verbum.*

178, 179. Notice the abrupt change of metre. Hitherto everything has been in iambic metre, the standard rhythm of Terence. In the prologue and first scene we meet nothing but

the iambic senarius. The second scene opens with a slight variation, the iambic octonarius (except 176, which is simply half an octonarius), which continues until 178, 179, when the change is made abruptly to trochaic metre, the reverse of iambic. With 180 the iambic metres are resumed, and they run on uninterruptedly to the end of the scene. This sudden metrical break marks an emotional change in the actors. The mixed surprise and glee of Davus comes out clearly in 178, and in emphatic form. Each of the first five equal-syllabled words, *nŭmquăm quotquăm nōstrŭm uērbŭm fēcĭt*, is, according to its natural quantity, a separate trochee, free from any elision or any form of mutilation in scanning. They are to be taken with some gesture of assertion, and may be rendered by "And not a word he said to one of us!" This is followed in 179 by the indignant rejoinder of Simo in the same metre, a rejoinder unheard by Davus, who resumes his soliloquy in 180 in his former metre, the iambic octonarius. **faciet,** emphatic, and refers particularly to *uerbum fecit* (178). **id** is anticipatory to the clause containing *duci*. *id* and *hoc* are occasionally used in this way before or after infinitive clauses, clauses introduced by such particles as *ne*, *quia*, *quin*, or before direct quotations. Comp. *credon tibi hoc nunc, peperisse hanc?* (497), *hoc timet, ne deseras se* (269), *id mi uisust dicere* "*abi cito ac suspende te*" (255).

181. oscitantis opprimi, "caught napping."

182. spatium cogitandi: Comp. *locus obiurgandi* (154); also note on 138.

183. Astute, a word rarely found outside the pre-classical writers. At this sneer Simo is at once all attention, and exclaims aloud *carnufex quae loquitur?* "the villain! what is he saying?" Notice the emphatic place of *carnufex* before the interrogative *quae*, which should lead the sentence. **Carnufex** is originally the executioner, an officer of ignominious repute. Hence, in the comic poets, a common term of abuse from masters to slaves. **Erus est**: Davus turns, and for the first time catches sight of his enraged master. **prouideram,** in its earliest sense, "to see before." Commonly used in the sense of "foresee," "provide" (Heaut. 116), *plus scire et providere. praevideo* is not found in early Latin, nor in Cicero or Caesar.

184. Simo calls Davus by name, and Davus, with half-insolent reluctance, attempts to answer with *hem, quid est?* This provokes the sharp summons *ehodum* (see 88) *ad me.* Davus

approaches, muttering *quid hic uolt?* which Simo overhears, and then demands *quid ais?* Davus, still feigning ignorance, inquires *qua de re?* "about what (do you suppose I'm talking)?" Observe how much dramatic action this one line contains.

185. Simo calls it *rumor*, as though he had no direct information. Davus is more than his match in the answer, adding the ironical *scilicet*, "oh! of course."

186. Simo, outwitted, threatens. **Hocine agis?** is a common formula, "will you attend to this?" **Ego uero istuc,** quite colloquial, "I'm right there." Comp. *post istuc ueniam* (Heaut. 274) and *istuc ibam* (Ad. 821), "I was coming to that." *istuc* is also used as an indeclinable neuter substantive in Terence. Thus, *istuc aetatis* (Heaut. 110), "at your age," like *id aetatis* in Cicero (Pro Clu. 141).

188. **tempus,** time of life, youth. Used interchangeably with *aetatis tempus* (Hec. 594) and *aetas* (And. 443). **siui,** from *sino. siui* has a later form *sii;* an example of it occurs in *non siit egestas facere nos* (Ad. 104).

189. **hic dies,** his marriage day (see 102). **aliám . . . álios:** Notice the change of verse-accent in repeated words. This is regular in Terence.

190. **Dehinc** $=$ *d'inc*, a monosyllable. **in uiam,** "to the right way," a proverbial saying according to Donatus.

191. **sit** depends on *quaeris* understood. Questions repeated in the answer go into the subjunctive, in the usage of the comic poets. So *MI. quid fecit? DE. quid ille fecerit?* (Ad. 84). **qui amant** $=$ *amatores.* See 80, 86, 107.

192. Davus assents to Simo, but as if quite ignorant. Simo ventures to be somewhat more explicit in the hint *magistrum . . . inprobum.* Davus takes refuge in an assertion of his ignorance. Simo affects sarcastic surprise (*non? hem*). But Davus's surprise is greater: *Dauos sum, non Oedipus,* "whom do you take me for? Your riddles are too hard." **magistrum** $=$ παιδαγωγός, the teacher of youth; not *dominus* or *erus.*

193. **aegrotum,** "love-sick." See 309.

194. On **Oedipus** comp. Plautus (Poen. 443, 444):

Nam isti quidem hercle orátionist Oédipo
Opus cónjectore, qui Sphingi interprés fuit.

Davus's uncomplimentary insinuation that Simo is playing the Sphinx should not be overlooked. Oedipus had to guess the riddles of the Sphinx or be devoured by the monster in case of

failure. So Davus delicately declines to attempt the *rôle* of Oedipus. "*Une plaisanterie cachée.*" Mme. Dacier.

195. Nempe ergo, intensive, "are you sure, then?" Simo, again outwitted, is fast losing his temper. Davus, in *sane quidem*, is politely imperturbable.

196–200. Out comes Simo's threat at once. The metre shrinks in 196–198 to the iambic senarius. Simo suppresses himself in these three lines, as he specifies the conditions, and then expands his threat impressively in the heavier octonarii of 199, 200. **usque ad necem** (= *mortem*) goes with *dedam*, not with *caesum*. The sense is that Davus will stay in the *pistrinum* all his life. **Verberibus caesum** refers to the beatings Davus will receive as he is driven round and round in the place of the horse or ass, which usually served for grinding at the mill. **pistrinum,** "the grist-mill," from *piso* or *pinso*, "to bruise" or "crush," as Varro asserts, *eo far pisunt: a quo, ubi fit, dicitur "pistrinum."* To send a worthless slave to the *pistrinum* is a standard threat in Latin comedy, and no doubt the punishment was not an uncommon one. The remarkable illustration here given is taken from a



scratching drawn on a wall on the Palatine Hill in Rome by some witty slave, who had evidently suffered in the *pistrinum*, and here apostrophizes the patient ass, which he has scrawled as working at the mill: *labora aselle quomodo ego laboravi et proderit tibi!* **lege et omine,** "stipulation and promise." The promise is indeed foreboding enough to be called *omine*.

201. Simo's threat is capped by this highly explicit pleonastic

line. Nothing is any longer concealed by omission, and even more than is necessary for completeness is added.

202. Davus at last admits that he is sharp enough (*callide*, an ironical echo of *quam sis callidus*, 198) to understand this, even if he is no Oedipus. Simo has spoken, oh! so clearly (*ita aperte*). Another hit, directed at the veiled threat *aperte uis quae restant me loqui?* (195). Davus forgets nothing. **circum itione**: Comp. 5.

203. me deludier: This is the one thing in regard to which the *senex* in every comedy was the most sensitive. His son might be a rake, a spendthrift, or a worthless deceiver; but this was less than the humiliation of being fooled by a slave. So old Theuropides in Plautus (Most. 1146) says *iam minoris omnia alia facio prae quam quibus modis me ludificatus est.* This outwitting of *senes* by their slaves was one of the standard devices of Latin comedy. Such devices were known as *frustrationes in comoediis* (Plaut. Most. 1152). The pass. infin. in *-ier* is frequent in early poetry and occasionally in the later poets. It is regularly used by the comic poets as a convenient verse-ending. This is always its use in Terence, except in one instance (Ad. 535), where the text is not improbably corrupt. (See Spengel's ed. of the "Andria," note to 203 and p. 151).

204. Bona uerba, a phrase of sacrificial origin. So *dicamus bona verba, venit natalis, ad aras* (Tib. II. 2, 1). *εὐφήμει*, in Greek usage, is of similar origin. Spoken here, as Donatus observes, *in εἰρωνείᾳ: quasi dicat, "meliora loquere, rogo te."* "Say nothing unpropitious," "say something better," "gently, please." **nihil me fallis** resembles *οὐδέν με λανθάνοις ἄν*, a fragment from Menander's *Ἀνδρία.*

205. hoc anticipates *tibi non praedictum.* **neque tu haud**: *duae negativae unam consentivam faciunt* (Donatus). With the warning *caue*, Simo enters his house as he had intended to do before he caught sight of Davus (171).

Sc. 3.

206. segnitiae neque socordiae: Notice the alliteration. These are probably genitives following the analogy of *obiurgandi locus* (154). Possibly, however, datives. See *preci locus relictum* (601). Consult on this Roby's Lat. Grammar, § 1157 (opening note). *segnitia* and *socordia* together indicate want of

physical and mental activity, "no time to be either slow or dull." So Plautus (Asin. 254) *socordiam omnem reicis, segnitiem amoues.*

207. Quantum intellexi: Comp. *quantum audio* (423).

208. Quae, demonstrative in force and position (161). **astu,** adv. abl. of *astus*, "exercise," hence "dexterity" and then "cunning." **erum,** his young master.

210. ei(u)s and **hui(u)s** monosyllabic here. The *u* shrinks almost to nothing. Notice the pronouns. **illum,** the absent, distant Pamphilus. **eius** repeats *illum*, and is contrasted with *huius*, whose force is both personal and demonstrative.

211. uerba dare, meant to give mere words, deceitful lip-service; hence, "to cheat." See 203. **primum,** "for the first time;" not *primo*, "at first," as in *neque illi credebam primo* (Hec. 713). **de amore hoc**: The neuter joined to ablative with *de*, instead of *hunc amorem* in simple agreement.

212. néquam formed like *nequis*. *ne* used here as a proclitic. Later written *ne quam*.

213. The awkwardness of such a disjunction as **perii aut... dabit** is apparent. Some editors expunge *perii* and insert *quam* after *aut* to relieve this, thus reading *si senserit aut si quam lubitum fuerit causam ceperit*. This does remove the apparent difficulty, but by bodily removing a part of the text. The key to the difficulty is Bentley's remark "*perii*" *quasi interjectionis vim hic habet.* The meaning is, "If he finds it out," (then in alarm) "I'm lost indeed!" (a pause) "or (even supposing he does not find it out) should he take up any excuse that suits his whim, right or wrong, he will send me to the grist-mill anyhow."

214. praecipitem $=$ *prae* $+$ *caput*, "head first," "headlong," "instantly."

216. Davus now gives a hint of a coming complication in the plot. Terence sometimes suggests in advance his new characters and situations (see 159). Comp. also Crito's appearance (796–819), which foreshadows the issue of the fifth act. **Si . . . siue** (never *siue . . . siue* in the comic poets), used when it is indifferent which of the indicated alternatives is adopted. *aut . . . aut* would compel an exclusive choice.

218. amentium, haud amantium, "lunatics, not lovers." Comp. 206 and *consilia consequi consimilia* (Heaut. 209). Alliteration and assonance are moderately employed by Terence; abundantly so by Plautus.

219. tollere refers to a custom among both Greeks and Romans. After the birth of a child, the father made a declaration as to whether he would bring up the child as his own. If he proposed to do so he lifted the child from where it was lying. This was called *liberos tollere*, or *τέκνα ἀναιρεῖσθαι*. If he refused to do so, the child was to be exposed to death.

220. intér se, accented like one word. *se* is here enclitic. See 240.

221. Ciuem Atticam esse hanc: If this were so, then Pamphilus was legally bound to marry her. Comp. *ciuem Atticam esse hanc.* CH. *hem.* DA. "*coactus legibus eam uxorem ducet*" (780). **fuit olim quidam senex,** a natural way of beginning a story, especially a mythical one. Comp. *fuit olim, quasi ego sum, senex* (Plaut. Stich. 539).

223. ibi tum: See 106, 131.

224. fabulae, "stuff!" "nonsense!"

225. Probably a spurious line, which has crept into the text. The metre is not paralleled elsewhere; it roughly breaks the continuous iambic trimeter; it is too long a verse for the place, and a very flat platitude, which could naturally arise as a marginal comment on *fabulae.*

226. ab ea, from Glycerium's house, which is near Simo's. **ad forum,** a common loitering-place for young men; hence a good place to meet Pamphilus. Comp. *accessi ad adulescentis in foro* (Plaut. Capt. 475).

Sc. 4.

228–233. Another marked metrical change (see 178, 179). Mysis stands an instant at the open door and calls back with some sharpness to Archylis, her fellow-servant, who had kept calling for her (*iam dudum*) to go in haste and fetch Lesbia, the *obstetrix.* Mysis is always light-headed and quick-tempered. Her excited talk in trochaic septenarii runs on until she chances to see Pamphilus approaching, when the metre returns to iambic octonarii (234, 235).

229. illa is Lesbia, a fine *obstetrix* for Mysis to be sent after! Lesbia's drinking (*temulenta*) makes her *temeraria*, "hot-headed" (Colman), and consequently *non satis digna* (230) for so critical a matter (*primo partu*).

231. Mysis, still ruffled, has now finished her scolding of the

invisible Archylis, and starts across the stage talking to herself. **aniculae,** diminutive of contempt. Diminutives both of endearment and contempt are luxuriantly abundant in Plautus, and occur frequently in the poets of the Republic. The Augustan poets, however, rarely used them. Terence employs them, but with careful literary self-restraint.

232. Ellipsis before **Quia.** *Lesbiam adduci iubet* is to be understood in order to fill it (228).

233. Huic, Glycerium. **in aliis,** supply *mulieribus.*

234. Pamphilum exanimatum, so in 131. Sudden excitement is very apt to render Pamphilus *exanimatus.* Davus has this in mind (341, 342).

235. tristitiae modifies *numquid.*

Sc. 5.

236. The *exanimatus Pamphilus* now reaches the front of the stage, which he has entered (234), not from his father's house, but from the side street which led to the *forum*, where his father had just met him, and whither Davus had gone in search of him, hoping to anticipate Simo (226, 227). His father, however, met him first, and ordered him to prepare to marry at once. His distress at this command is increased by his knowledge of the condition of Glycerium (*misericordia huius*, 261. Comp. 216 and 219). His excitement as his feelings play back and forth is well mirrored in the rapidly alternating iambic and trochaic metres. Each new emotional surprise throws him into trochaics (*quid? Chremes*, 241, 242; *adeon hominem esse inuenustum*, 245–250; *obstipui*, 256–260), while what directly belongs to his interview with his father remains in varied iambics. As his excitement begins to subside the metre passes from the trochaic (in 260), through iambic octonarii (261–269), to the quieter iambic senarii (270–298).

237. decrerat: The pluperfect here is very suitable. Simo had long ago decided on this marriage; so Pamphilus thinks. **dare,** for *daturum* (*esse*). The present for future in this construction is occasional in Terence. So *si tu negaris ducere* (379).

239. Praescisse me ante: A vigorous pleonasm. **communicatum oportuit,** *esse* omitted. The verb is here used impersonally. So *mansum oportuit* (Heaut. 200).

240. Mysis is unobserved by Pamphilus until 267. **me be-**

haves here as an enclitic. Hence the word-accent becomes *miserám me.* Similar is the use of *do* and *dat* in *operám dat* (243), *uirúm do* (295), *manúm dat* (297).

245. esse, infinitive in passionate exclamation. **inuenustum,** "unblest by Venus" (Parry), ἀναφρόδιτος. Muretus, commenting on this passage, says '*invenusti*' *dicebantur quibus Venus in amoribus non faveret.*

247. adfinitatem, relationship by marriage, "alliance."

248. transacta omnia, without any regard for Pamphilus.

249, 250. Repudiatus: See 148, 149. **repetor: quam obrem?** As Pamphilus does not know about the *nuptiae falsae,* he is naturally at a loss to discover a good reason for the supposed second request of Chremes. So he fears that Chremes's daughter is *aliquid monstri,* "some fright or other," whom they are trying to shove off (*obtrudi*) on any one who can be made to take her.

253. praeteriens, "as he was passing." This gives point to *tam necligenter.* Simo did not even stop to tell his son, but spoke as he met him lounging in the forum.

255. Abí . . . ábi, accent varied in repeated words. **id,** anticipatory.

256. censen, see end of note on 137.

257. causam, "excuse." Unlike *uera causa,* "a real reason" (158). Notice the recurring similar endings, as Pamphilus runs down the list of worthless excuses, all alike in sound and alike useless. **Ullam causam,** echoed vainly in *ineptam saltem falsam iniquam.* Hence, naturally, *obmutui.*

258. After **Quod** reverse the three clauses for translation.

259. Aliquid = *aliud* + *quid,* "anything else" than this, no matter what. **exequar** = *exsequar.*

260. inpediunt, "beset me;" literally, "entangle the feet," spoken of a trap or snare. So *expedio* is the opposite. **diuorsae**: Comp. (Plaut. Merc. 470) *diuorsus distrahor.*

261. huius, Glycerium. **nuptiarum,** the marriage with the daughter of Chremes, the only *nuptiae* then in sight for him. Notice the chiasm in this line.

262. patris, obj. gen., like *huius* and *nuptiarum* in 261.

263. Quae . . . quomque, tmesis. **eine** = *ei* (the pronoun) + *ne;* emphatic. **ei** (before *mihi*) = *hei.*

264. "incertum" hoc quorsum accidat: The order of words suggests our idiom, an example of which is Milton's "I know thee who thou art."

265. peropus, *per* intensive. **ipsa,** Glycerium. **aduorsum hunc**: See 42.

266. mōmento = *mŏuĭmento*, "impulse."

267. hic, adverb. **Quid agit?** delicately said, with *illa* omitted. Mysis has no trouble in knowing who is meant.

268. dolore, not "grief," but the pains of childbirth (so *dolores*, Ad. 289). Her "grief" is specified after *atque*.

269. olim refers to *hic nuptiis dictust dies* in 102. Glycerium knows nothing of Simo's new plan, the *falsae nuptiae*.

270. se refers to subject of *timet*, the principal verb on which *deseras* depends (Roby, 2267). **conari,** even to try it, much less *facere*.

271 sq. One of the few fine traits in the character of Pamphilus. An *adulescens* in Terence is ordinarily far from being romantic or unselfish.

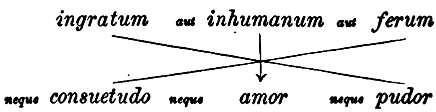
273. egregie indeed, for such a connection.

274. Bene et pudice: Glycerium is not a common *meretrix*, but one regarded *pro uxore*. Such a character in another play is Antiphila, who is *bene et pudice educta et artis ignara meretriciae* (Heaut. 226).

275. ingenium inmutarier: Pamphilus fears Glycerium may be forced to assume the baser *rôle* of a *meretrix*.

276. faciam repeats *sinam* (274).

278, 279. Notice the descending series of adjectives in 278, with the worst last. Then comes the ascending series of nouns in 279 (**consuetudo,** their habitual intercourse, unexpectedly leading to **amor,** genuine affection, on the part of both, and higher still to **pudor,** so that she was now regarded *pro uxore*). These adjectives and nouns may be regarded as chiastically paired in opposed meaning:



282. Mysis, Mýsis: The second is stronger both because it is a repetition and also by reason of the verse-accent. Donatus well says *primum vocandi, alterum increpandi est*.

285. Notice the graphic brevity.

286. formam atque aetatem, like her sister, Chrysis (72). *aetas* carries with it the idea of inexperience here.

287. illi, Glycerium.

288. ad pudicitiam answers to *forma*, **ad rem tutandam** to *aetas*.

289. Quod, "wherefore." **ego per hanc te dextram oro,** a formula of adjuration, based on the simpler *per te deos oro*. The interlocked arrangement of the two grammatical pairs is maintained in *per te dextram oro*, which is then expanded by *hanc* and *ego* for the sake of adding to the personal intensity of Chrysis's last words. **genium,** innate character. Here, in a good sense, "your better self." "Your better angel" (Colman). "Votre bon naturel" (Mme. Dacier).

290. tuam: Notice how urgent is her repeated appeal to Pamphilus, from here on: *te, te, te, te, tibi, te, tibi, tuae* (291–296). She pleads till the moment of death: *mors continuo ipsam occupat* (297).

292. germani fratris, "an own brother."

294. morigera (*morem* + *gerere*), humoring another's disposition, "compliant," "yielding."

295. uirum, "husband," and therefore with all the rights and duties specified in *amicum, tutorem, patrem*. **uirum do,** as one word. *do* enclitic (240, 243, 297).

296. fide, for *fidei*.

297. manum dat: *dat* enclitic.

298. Accepi: acceptam:

> "I did receive her,
> And once received will keep her" (Colman).

Ita spero quidem: Pamphilus's eloquent protestations only halt convince Mysis.

299. accerso, "I'm going to summon." As she had intended to do before she saw Pamphilus (228).

300. Verbum unum caue, "not even a word." With **ad morbum** supply *accedat*.

Actus II.

Two new characters, the young man Charinus and his slave Byrria, open the second act. These are not found in Menander, but are invented by Terence, as Donatus states: *has personas Terentius addidit fabulae (nam non sunt apud Menandrum)*.

They form a secondary pair of characters answering to Pamphilus and his slave Davus, and are introduced to furnish the side-plot which Terence employs to enliven the dramatic action. Charinus, too, is in love, and has for an assistant his slave Byrria. This side-plot is linked to the main plot, in which Pamphilus and Davus are the central figures, by the circumstance that the daughter of Chremes, whom Pamphilus is to be forced to marry, is the one whom Charinus desires to marry. Pamphilus is being forced to take a bride he does not want, and Charinus, by the same fact, to lose the bride he does want.

Although Terence creates Byrria and Charinus, we are not to suppose that he creates all the scenes in which they appear. In fact we have proof to the contrary, for line 369 (where Charinus is present) is almost the duplicate of *τὸ παιδίον δ' εἰσῆλθεν ἐψητοὺς φέρον* in Menander's *Περινθία*. It is interesting to notice how Terence has woven in these new characters with what he took from his Greek model. They appear in nearly all the scenes of the second act (which, we may note, still retains traces of the *Περινθία*). In the third act they are entirely missing, which seems to indicate that the third act is based on the *'Ανδρία*. In the fourth act Charinus (without Byrria) is present in the first two scenes, and never appears again until the last scene of the play, in the fifth act. The fourth and fifth acts, as well as the third, may thus be referred to the *'Ανδρία*, and probably entirely so (except Charinus and the little that depends on him), for nearly all the fragments of the *'Ανδρία* which match Terence's "Andria" fit passages in these last three acts, while all we know of the *Περινθία*, by fragments or from Donatus, has no application beyond the first and second acts. Terence evidently made the *'Ανδρία* his basis, and wrought into its earlier part such passages from the *Περινθία* as suited him. This is what he means in the prologue (13, 14): *in Andriam ex Perinthia fatetur transtulisse* (the first process) and *atque usum pro suis* (the second process). To this he adds certain inventions of his own, chief among them the by-plot involving Charinus and Byrria, and a foil to Simo in the person of Sosia. He then moulds the whole into one consistent play, with a high degree of literary art, though not without revealing here and there a seam or fissure in his work. The play is no doubt Menander's by origination, but it is also Terence's by a sort of re-creation, for he reworks his original into something else which is not Menander, by a process (*contaminatio*,

16) of separation, selection, recombination, and free adaptation to a new end, not unlike the way in which Shakespeare, with more genius, used Italian tales for his plays.

Sc. 1.

Notice the metrical disturbance in the opening lines (301–308) (see Table of Metres at the end of the play). It answers to the excited condition of Charinus at his entrance.

301. Quid ais? See 137. **illa** = Philumena (306), the daughter of Chremes. **hodie,** the same day as *hic dies* (102), the one day in which all the events of the play are included.

302. Qui scis? = *qui* abl. Charinus is not satisfied with the announcement. *Non vult enim verum esse* (Donatus). So he demands the grounds for Byrria's unpleasant news. Byrria at once gives him specific information — the place *apud forum*, the time *modo*, the person *e Davo*. It is only too true. Hence *uae misero mihi!* Davus had gone to the *forum* to seek Pamphilus (226), but accidentally met Byrria instead (356, 357).

303, 304. attentus, stretched, "on a strain;" **lassus** (like *laxus*), "unstrung"— both like a bow-string. **confectus** means "utterly worn out," like an exhausted gladiator (see Cicero in Cat. II. 11 *gladiatori illi confecto*). Donatus defines it *sic vulneratus aut percussus ut sanari non possit.* **antehac** = previous to Byrria's last explicit statement.

305. edepol is said by Roman grammarians to be from *per aedem Pollucis,* and they accordingly wrote it *aedepol* (Roby I. p. 398). With more reason it is derived from the prefix *e-*, which appears to be a relic of the exclamation *en!* (as in *ecastor*, for *en* + *castor*, Roby I. p. 398), the old vocative *de*, from *deus*, and *pol*, from *Pollux*. It is occasionally employed, and its shorter form *pol* is far more common. So *hercle* is the usual form, and the longer *mehercle* very rare; *pulcre mehercle dictum* (Eun. 416). **quoniam non potest id fieri quod uis, id uelis quod possit**: Quoted by Augustine (De Civ. Dei. XIV. 15 and 75). The sentiment is a common one, and is found in substance in 804. It is often found in the Greek philosophers. Comp. Plato (Hip. Mai. § 310, Bekker), where it is quoted as being already proverbial: *οὐχ οἷα βούλεταί τις, φασὶν ἄνθρωποι ἑκάστοτε παροιμιαζόμενοι, ἀλλ' οἷα δύναται.*

306. Nil . . . aliud: The neuter is much stronger than *nul-*

lam aliam would be. His choice between the two general possibilities, *id quod uis* and *id quod possit*, is very concrete. The same expressive use of the neuter occurs in the "Adelphoe," where Micio says of his adopted son *solum id est carum mihi* (49).

307, 308. dare operam, as one word grammatically. Notice what *id* and the next *id* (308) anticipate. **qui,** the alternative ablative form for *quo*, has two grammatical uses, one as the equivalent of *quo*, and the other as an independent adverbial interrogative, "how?" In this passage *qui* (307) and *quo* (308) differ, *qui* serving as the interrogative in an indirect question, and *quo*, being simply instrumental or causal, in a clause of result. **incendatur,** "kindled," started anew.

309. Proverbial. There are two similar proverbs reputed to be by Menander, *ὑγιὴς νοσοῦντα ῥᾷστα πᾶς τις νουθετεῖ* and *ῥᾷον παραινεῖν ἢ παθόντα καρτερεῖν.* The sentiment occurs also in Philemon and the tragic poets Æschylus and Sophocles. **aegrotis**: *aeger* applies to sickness of body or mind, *aegrotus* to sickness of body. However, it is sometimes used in Terence in the sense of "love-sick." In such instances it qualifies *animus* (193, 559, Heaut. 100).

310. hic, "In my place." It is hard to say here whether *hic* is the adverb or the demonstrative instead of *ego*. **Age age, ut lubet**: Byrria waives any objection to Charinus's unanswerable platitude.

312. huic supplicabo, "I will go down on my knees to him."

313. Credo impetrabo: *credo* is parenthetic here, as is *spero* in the next line.

315. adeon? the present in a future sense.

316. Before **Vt** supply in thought *hoc impetrabis.* **paratum,** "ready to be." **si illam duxerit,** "in case he should marry her."

317, 318. Charinus, in this indignant line, interrupts Byrria in trochaic metre. At this instant Pamphilus appears, and, with no excitement, salutes Charinus, whose response to the salutation is metrically the same as the words of Pamphilus — half an iambic senarius. He then starts out in an appeal in continuous trochaic septenarii (319 sq.). **Abin in malam rem?** a common imprecation. Similar is *i in malam crucem* (Phorm. 368). Plautus, in the "Epidicus" (I. 1, 72), has *abi in malam rem maxumam.* **scelus,** contemptuous neuter substantive instead of *scelestus* or *sceleratus.*

321. Aiunt: So *ita aiunt* (192).

323. Ego? spoken in some surprise.

324. Byrria is always blunt enough, sometimes coarse (316). So he blurts out at once what he has to say with no regard for Charinus's feelings. **eho dum,** with some animation, and to Charinus.

328. haec, alternative fem. plur. for *hae* in old Latin.

329. nunciam, "now then."

330. liberi hominis, very nearly our "gentleman." *liber homo* is the natural contrast to *seruus homo* (Phorm. 292) in spirit as well as in station.

334. Asyndeton is regular in a series of imperatives.

335. id agam: Pamphilus, on his part, is to do as he recommended Charinus and Byrria, but for another end.

336, 337. At tu, to Byrria, who is so inferior to Davus, whom Pamphilus has just spied. Byrria's boorishness has nettled Charinus; hence *fugin hinc?* in anger. But Byrria, though somewhat frightened, is a trifle impudent in *ego uero ac lubens.*

Sc. 2.

338. As Byrria disappears (337), leaving Charinus with Pamphilus on the stage, Davus is seen returning up the street from the *forum*, after his vain search for Pamphilus. But he has happened on something else and something that will please his young master.

340. nesció quid modifies *laetus est. nescio quis* (in all its forms) may be regarded as an indefinite pronoun resembling *aliquis,* with an added implication of particular uncertainty on the part of the speaker of *nescio.* Comp. Plautus (Pseud. 693) *ducit nescioquem secum. nescio* always becomes a dissyllable in union with *quis, quid* etc. Pronounced *nesc̄yoquid.*

341. Quem: See 161.

342. Audin tu illum? Charinus calls to Pamphilus to recognize the mistake made in *non dum haec resciuit mala* (340). **exanimatum**: See 234.

343. Cessas adloqui? "Why don't you speak to him?" *cesso* is frequently used in short questions with *adloqui, adoriri, pultare,* and other infinitives. Such questions are stage formulas, which regularly anticipate something said or done by the one of whom *cesso* or *cessas* is asserted.

346–349. Davus stands between Charinus and Pamphilus, who beset him alternately with their exclamations of distress. But Davus already knows the whole story, and his quick answers cut short the woful news they started to tell. At last he sums up the situation (349) in a way they both admit to be perfect. **Rem tenes,** fuller than *tenes* (see *teneo*, 86).

350. Istuc ipsum, "the very thing!" nominative absolute. **Atque,** "and (what's more)," adds *nil pericli* to Pamphilus's *istuc ipsum.* **me uide,** "look to me (for that)."

352. non dat iam, "no longer intends to give." **Qui scis?** Pamphilus must know the reason (see 302). Davus's answer to *scis* is *scio*, and to *qui* the facts which he at once relates (353–369).

353. modo prehendit, at the opening of this act.

354. alia multa, the abundant threats of Simo, which Davus prefers not to mention lest Charinus and Pamphilus should be frightened from co-operating with him.

359. Redeunti, "as I was returning" to Simo's house, out of which he had first stepped on the stage (174).

360. Gives the three grounds of his *suspicio.* **Paululum obsoni,** nothing but the ordinary marketing, which had been carried into the house before Davus came out (see 28). This was *paululum* in the way of preparation for the *coena nuptialis* (Plaut. Curc. 660), which was always held at the bridegroom's house after the bride had been conducted thither from her father's house by the bridegroom. **ipsus,** old Latin for *ipse. ipsud*, as neuter, also occurs. Plautus has *ipsissimus* also. *ipsus* refers to Simo, the master of Davus, after the fashion in which servants sometimes speak of their masters without naming them —"himself." So in 378, 442. **tristis,** out of place on his son's wedding-day. **de inprouiso**: Another inconsistency in Simo's plan, as the Greek and Roman custom required that a formal betrothal should take place a considerable time before the *nuptiae.*

361. Finding Simo's preparations so faulty, Davus naturally hurries off to see whether there is anything like wedding preparation at the house of the bride's father, Chremes.

362. illo is probably used carelessly in the sense of *illoc.* To this may be due the readings *illoc* and *illuc* in some MSS. **id,** "at that."

364. matronam nullam: Matrons, who had been married but

once, and were called *pronubae*, dressed the bride and accompanied her in the procession to her husband's house.

365-367. ornati . . . tumulti, old genitives of fourth declension. This form occurs chiefly in words with *t* preceding the *-i*. Terence has also *aduenti, fructi, quaesti.* For others see Roby, 399. After *tumulti* Davus pauses an instant, and then, in order to strengthen what he has just said, adds *accessi* to show he was near enough to know whether there was any *tumultus*, and still more *intro aspexi*, proof enough that there was no decoration, *ornatus*, anywhere inside. This is what Pamphilus refers to in *magnum signum*, "a capital proof." His general conclusion, *non opinor, Dave*, is not so unhesitating. **narras,** often simply "you say." See 434, 466, 970. Sometimes used in this sense in quoting a single word, as here and in CH. *nil nimis.* SY. "*nil*" *narras* (Heaut. 519).

368. inde, from Chremes's house.

369. A close imitation of a line in Menander's Περινθία. See introductory note to this act. The Greek is τὸ παιδίον δ' εἰσῆλθεν ἑψητοὺς φέρον. ἑψητοὶ ἐπὶ τῶν λεπτῶν ἰχθυδίων is the definition given to ἑψητοί by Athenaeus, who preserves the line of Menander. ἰχθύδιον exactly parallels *pisciculus.* λεπτός = *minutus.* Terence keeps close to his model here. Two points of difference, however, should be noticed. He adds *obolo* to make the old man's *coena* ridiculously cheap as well as scanty (a fine meal, indeed, for one who should be preparing to attend the *coena nuptialis* of his daughter instead!), and does not represent the boy as having entered (εἰσῆλθεν) the house. It might confuse things to have Davus say *accessi: intro aspexi*, and then have the boy find him in that situation. Hence *abiens conueni.* **ferre** seems to be joined with *conueni*, in spite of the awkward grammar (comp. the analogous *uideo ipsum egredi*, Hec. 352; also Heaut. 68, 69). No doubt it would be better as an historical infinitive (=*ferebat*), but Terence has made it equivalent to φέρον. If he had rendered εἰσῆλθεν literally we would have little trouble with *ferre.* **Holera,** "herbs," "greens," "salad." **seni,** reserved skilfully to the last.

370. The absurdity of such a supper *for Chremes* is all the proof Charinus needs to make him happy. There will be no wedding of Pamphilus with his Philumena. He leaps at once to the desired conclusion *liberatus sum.* But Davus quickly shows him his fallacy (372). **Ac nullus quidem,** a very strong

negative for *nihil.* Not classical, but occasional in comic poets: *etsi nullus moneas* (Eun. 216), *nullus dixeris* (Hec. 79).

371. prorsus, lit. "from now on." See 176. **Ridiculum caput,** "you silly fellow," almost "blockhead." Comp. *festiuom caput* (Ad. 261).

Sc. 3.

Although Charinus is *liberatus*, yet Pamphilus is only half-way out of his troubles. The intention of the *falsae nuptiae* is clear. It is to give his father an opportunity to test his son's attitude. Either Pamphilus must refuse to obey, in which event he incurs his father's anger, or must consent, in which case he loses Glycerium. Davus advises the latter course, on the ground that Chremes will never allow Pamphilus to marry his daughter.

375. Quid . . . sibi uolt? "What does he mean?"

377. tuom . . . animum, by prolepsis for *ut tuus animus sese habeat.*

379. negaris ducere = *te ducturum* (*esse*). The full form is found in *qui se filiam neget daturum* (148).

381. Difficilest, supply *resistere.* **tum,** a second reason, it will injure Glycerium. She is *sola* in spite of Pamphilus; being unprotected by any lawful defender. If Pamphilus were her husband it would have been otherwise. Chrysis had this in mind in her dying request *perque huius solitudinem* (290). Hence her anxiety that Pamphilus should become Glycerium's legal protector by becoming her husband. See 295. **dictum ac factum,** "no sooner said than done." So Heaut. 904. It is the Greek phrase ἅμ' ἔπος ἅμ' ἔργον.

382. causam: See 257. **eïciat . . . Eïciát,** accent varied in repetition. Comp. *abí* . . . *ábi*, 255.

383. Cedo: See 150. **Dic te ducturum,** briefly and boldly suggested. Pamphilus is startled into an exclamation of alarm, *hem.* Davus shrewdly turns as if he had not heard distinctly, and asks Pamphilus to repeat his answer, hoping he will consent. But he is surprised that Davus should ask him to do such a thing, *egon faciam?*

386. hoc, "here," old form for *huc.* In the house of Chremes.

387. Notice how suitably the iambic senarii (387–393) accord with Davus's quiet and persuasive talk. At 394 he assumes a bolder tone in *patri dic uelle*, and the metre expands to the iambic octonarius, which runs to the end of the scene.

389. obiurgabit, the *uera obiurgandi causa* (158), for which Simo was planning.

390–392. The convincing part of Davus's argument. Simo's plan is so imperfect that Pamphilus's consent is the one thing sure to defeat it, and the very opposite of what his father expected of him. Comp. *si deneget* (158) and the context.

391. Sine omni periclo, "free from all danger." *sine omni* is an uncommon form for *sine ullo* (ἅπ. λεγ. in Terence). Plautus has *sine omni malitia* (Aul. 215) and *sine omni suspicione* (Aul. 606).

392. minueris, "fail to keep on in."

393. Haec quae facis, "these measures" (Colman).

394. dic uelle: See 14.

395, 396. The sense in which **propulsabo** and **his moribus** are to be rendered must be our reliance in determining the punctuation and interpretation of these two lines, or else we must assume (following Fleckeisen) a gap between them. The former course is preferable. Taking *propulsabo* in its regular sense, to which there is no exceptional meaning, such as "refute" or "quash," unless this be the instance, and joining to it *his moribus* in the ablative (the ordinary and natural construction), we may render the passage freely, Now, as to what you hope—"I shall easily keep off any intended wife because of my bad character. Nobody will offer to give me a wife."—(I tell you in reply) your father will find a beggar to be your wife, rather than suffer you to be ruined by your association with this *peregrina*, Glycerium. He must wed a *ciuis*. **inopem,** a wife without any dowry, almost an unheard-of extremity according to ancient ideas of marriage.

398. Aliam, supply *uxorem*. *cum dote scilicet; non ut "inopem inveniet"* (Bentley).

400. Dicam, his expression of consent to do as Davus had urged in *dic te ducturum* (383) and *patri dic uelle* (394). **puerum autem,** a new difficulty which drags a second after it, for he has promised to acknowledge the child (401).

401. pollicitus sum: *sum* enclitic; hence the chief word-accent falls on *-tús*. **susceptnrum,** *suscipere* = *tollere*. See 219.

402. qui = *quo* = *ut eo*. **se** refers to Glycerium, the subject of *sciret*.

403. tristem: Simo *tristis* (360) on his son's wedding-day, made Davus suspicious. Pamphilus *tristis* on his own wedding-day, may make Simo suspicious.

Sc. 4.

Simo enters from the left-hand side of the stage, not by the street which ran back on the right towards the *forum*. He had disappeared by this street when he left the stage (205) to seek Pamphilus. He reached the *forum*, and, as he was passing through it (*praeteriens*, 253), met his son and ordered him home to prepare for his wedding. After reflecting carefully in some out-of-the-way place on what further plans to adopt, he returns circuitously to the stage to demand Pamphilus's answer.

406. meditatus, "prepared." He has studied his part, committed it carefully. Comp. *versus tecum meditare canoros* (Hor. Ep. II. 2, 76) and *quin aut in foro diceret, aut meditaretur extra forum* (Cic. Brut. 88, 302). So Plautus (Trin. 817) *eumque huc ... meditatum probe mittam.*

408. proin tu fac apud te ut sies, brief, vigorous words of exhortation. **apud te,** "yourself." Comp. *uix sum apud me*, 937.

409. Modo ut possim, "if only I can." *modo ut*, *modo*, and *ut modo* are used in the sense "if only" in wishes. So *ut modo fiant* (Phorm. 711) and *modo valeres* (Cic. Att. 11. 23). **hoc** anticipates 410, 411.

Sc. 5.

412. Byrria steals back to the stage by order of Charinus, who thinks Pamphilus will bear watching in spite of his protestations (332).

414. id propterea, "for this purpose, accordingly." *id* = *ideo*, a frequent construction after verbs of motion. Comp. *id prodeo* (Eun. 1005); *id nos ad te uenimus* (Plaut. Mil. 1158); *id huc reuorti* (Plaut. Amph. 909). *id* refers to *ut scirem*, and *propterea* to the command of Charinus. **hunc uenientem,** Simo, who had entered the stage but a moment before (404).

415. Ipsum adeo, "the very man himself," spoken as Byrria catches sight of Pamphilus standing by Davus. *adeo* intensifies *ipsum*, as in Greek -γε strengthens αὐτός. With personal pronouns it marks a change from one person to another. As *ipsum* involves *eum* or *illum* understood, the contrast between *hunc* (414) and *ipsum* is obvious. **hoc agam,** "here's what I'll do," as he steps aside so as to escape observation.

416. Vtrumque adesse uideo, Simo's second remark. *utrumque* refers to the two he had in mind in *quid agant aut quid captent consili* (404) in his first remark. Davus notices Simo making ready to speak. So he utters the quick warning *hem, serua.*

418, 419. ut dixi, at the *forum*, where his words were *uxor tibi ducendast, Pamphile, hodie* (254), and Pamphilus was too astonished to answer (256, 257). Simo renews his request in a sterner way. He omits the not unkindly *Pamphile* (254), and strengthens his request by *ut dixi* (a reminder that Pamphilus ought to have answered the first time) and by *uolo* (the announcement of his will, which from a Roman father to his son was as strong as law). Well might Byrria be alarmed for Pamphilus's firmness (419).

420–422. Neque istic covers all Davus asked Pamphilus to do. But he goes further, and adds *neque alibi*, a sweeping profession of obedience in general. **Obmutuit,** spoken aside to Pamphilus. Simo's hope for a *uera obiurgandi causa* has vanished. See 389, 410. He is as dumb with astonishment as was Pamphilus in the *forum* (*obstipui*, 256; *obmutui*, 257), but recovers so far as to say a sentence of formal commendation.

Pamphilus's unexpected answer (420) marks the highest point of dramatic interest in the scene, which is full of what Donatus calls *periculum comicum.* It seriously entangles Simo's plans, but also deceives Byrria in a way which Davus had not calculated. It is the *nodus fabulae* (Donatus) leading to worse tangles later.

423. Sum uerus? "Am I not right?" — to Pamphilus.

424. Simo tries to make the best of it by sending Pamphilus in-doors to prepare for the wedding.

425–431. As Pamphilus obeys, Byrria is dismayed. This act convinces him fully of what he was not perfectly sure before (see *quantum audio*, 423). 427 is a proverb found in Euripides almost literally (Med. 84), ὡς πᾶς τις αὑτὸν τοῦ πέλας μᾶλλον φιλεῖ. Meineke (IV. p. 355) preserves a similar line of Menander, φιλεῖ δ' ἑαυτοῦ πλεῖον οὐδεὶς οὐδένα. The sentiment is common enough. Comp. *uah quemquamne hominem . . . parare quod sit carius quam ipse est sibi* (Ad. 38, 39) and *proxumus sum egomet mihi* (And. 636). **quo** (429), "wherefore." **aequior Pamphilo,** "rather inclined to excuse Pamphilus." *aequus* is here the opposite of *iniquus*, "hostile." Comp. *aequa Venus Teucris, Pallas iniqua fuit* (Ovid,

Trist. I. 2. 6). **det malum,** "do me some ill for this ill news." *dare malum* refers to any harsh treatment. Comp. the threat of the Metelli in the case of Naevius (see 19) *dabunt malum Metelli Naeuio poetae.* Used frequently of the punishment of slaves.

Sc. 6.

432. Hic, Simo.

433. restitisse, instead of leaving, as both the others had done.

434. Quid Dauos narrat? Simo still dissembles, and hence mildly asks, "Well, what has Davus to say?" **Aeque quicquam,** "almost anything," "as good as nothing."

435. Atqui (*at* + *qui* = *quo*) is an emphatic *at* and strongly adversative. *atque*, however, is regularly copulative, although there are a few instances where it is adversative, as in *atque ex me hic non natus est* (Ad. 40).

436. Spoken aside. **uirum,** "him," is almost pronominal here. A similar use of *homo* is not infrequent: *uolo hominem conuenire* (Ad. 154); *interuenit homo de inprouiso* (Ad. 407). Also in Plautus (Most. I. 4. 18), *madet homo*, "the man's drunk"

438. Num: Notice how Simo feigns to assume as a matter of course that the marriage is *not* disagreeable to his son. **haec**: See 328.

439. hospitae: *peregrinus* is any foreigner, *hospes* (fem. *hospita*) a visiting *peregrinus* out of his own country.

440. si adeo, insert *est*. Ellipsis.

441. deinde = after the *bidui aut tridui* is past.

442. ipsus (360). **eám rem,** as one word. **uia,** "in the right way." See 190.

445. uirum fortem, "a man of high spirit." For this sense of *fortis* comp. *o uir fortis, atque amicus* (Phorm. 324).

446. ad . . . adpulit: See 1.

447. aliquantum subtristis, less than *subtristis*, much less than *tristis*. Throughout this scene notice Simo's thinly disguised stratagem: *omnia extenuat, ut Davus audeat confiteri* (Donatus).

448. est quod suscenset: There is nothing irregular in *suscenset* as an indicative here. *quod* is for *propterea quod* with some antecedent implied: "There is something on account of which he is angry." So *est quod me transire ad forum iam oportet* (Hec. 273). Comp. *deinde quod ueni eloquar* (Heaut. 3).

451. drachumis: *drachŭma* is the Latinized δραχμή. The slight sound-gap before the μ gave rise to a faintly pronounced *ŭ* in the Latin word. Similarly we find a light *ĭ* developed in transferring such words as τέχνη into *techĭna*, μνᾶ into *mĭna*. We sometimes find, however, such words written in the MSS. without the *ŭ* or *ĭ*; *drachma* or *dracma*, and *techna* (possibly *tecna* was a spoken form in the time of Plautus). The form *mna* was not unknown. In accordance with the view of Ritschl these words are now written consistently in their full form.

100 *drachumae* = 1 *mina*.
60 *minae* = 1 *talentum* = about $1200 in silver.

Ten *drachumae*, "ten shillings," is Davus's apparently guileless report of what Pamphilus guessed as the scanty sum which would cover all his father could have spent. Davus hardly ventures to suggest the *obolo* of 369, but the inference he puts into Pamphilus's mouth in 452 is the same as he himself had drawn before in 366.

454. Potissumum: Donatus: "*aequalium*" *aetate*, "*potissimum*" *dignitate*. **quod,** "so far as."

455. per parce nimium, by tmesis for *pernimium parce* (supply *sumptum facis*), a sharp reassertion of *nimium parce* in 450.

456. Commoui is spoken aside. So also 457, 458.

457. quid uolt . . . sibi? See 375. **ueterator,** "the old fox."

Actus III.

In spite of the difficulties which attend the selection of this place as the beginning of an act, I have decided to adhere to the traditional division. The apparent necessity of dividing every play of Terence into five acts is visibly inconsistent with the rule that the dividing line for a new act occurs only when the stage is completely emptied of the actors. This is not the case here, for both Simo and Davus remain. There are but two complete breaks in the play (301 and 820).

Sc. 1.

459. Mysis, who has gone to find Lesbia (299), now returns with her across the stage towards the house of Glycerium.

Simo and Davus overhear their conversation. Mysis's voluble talk disturbs Davus and unexpectedly deceives Simo.

465. actumst, "it's all over," the case is hopeless. A phrase borrowed from law, and meaning that a case has been adversely settled.

466. "You make him out a young man of fine character."

467. illi, Glycerium.

469. With **ex peregrina** supply *puer natus.*

470–472. Simo relieves Davus by deluding himself. He cannot believe Pamphilus's conduct possible. See 146. Hence he is easily satisfied that this is another trick of Davus to frighten away Chremes.

473. A standard formula in the comic poets. **Iuno Lucina,** the goddess who brings the child to light, as well as the patroness of marriage in general (*Juno Pronuba*). Among the Greeks Ἄρτεμις, or Diana, corresponded to *Juno Lucina*, and to some extent among the Romans also (see Cat. XXXIV. 13, 14, and Hor. Odes III. 22).

474, 475. postquam . . . audiuit, i. e. after she heard from Mysis and Lesbia.

477. "Did your pupils forget (their parts)?"

478. in, "in the case of."

480. in portu nauigo, the Greek proverb ἐν λιμένι πλέω, "I'm out of the deep water." For the same sentiment comp. *omnis res est iam in uado*, 845.

Sc. 2.

Lesbia steps out of the house and calls back to Archylis (228), a servant within. The first four verses (481–484) which contain her orders are in bacchiac tetrameter, of which only one other example occurs in Terence (637, 638). It is a metre suitable for a short passionate outburst and for the brief commands of the *temulenta* and *temeraria* Lesbia (229). As she walks away talking to herself the metre subsides into iambics.

482. Signa ad salutem, "favorable symptoms."

483. Donatus preserves for comparison a fragment of Menander, λούσατε αὐτὴν τάχιστα.

484. dari bibere: Comp. the old English idiom in "Give me to drink" (John iv. 10). **quantum imperaui,** "as much as I prescribed."

486. Per and **scitus** separated by tmesis. This occurs frequently in compounds of *per*. See 455. **scitus** here means "fine" or "beautiful." This meaning occurs either before or after, but rarely in the classical period. *perscitus puer* = "un joli enfant" (Mme. Dacier).

487. ipsest, Pamphilus.

490. imperabat refers back to *imperaui* (484). **coram** (an adverb here), in Glycerium's presence, inside the house.

492, 493. itán . . . ítane, accent changed. See 255, 382. **idoneus quem fallere incipias**: *idoneus qui* with a final clause is also found in *uidemur esse idonei in quibus sic inludatis?* (757).

494. accurate (supply *fallere debebas*), "artfully," with "some spice of art" (Colman). For the idea of foresight involved in *accurate* comp. *cautius ne quid temere faciam adcuro* (Hec. 738).

495. Edixin tibi? See *sed dico tibi, ne temere facias*, 204.

496. Interminor (*inter* + *minor*, "forbid with threats") is rarely used except in poetry. It is ordinarily deponent, although the active form also occurs. **re tulit,** written separately.

497. Credon hoc? "Am I to believe such a thing as this?" The absurdity of *hoc* in Simo's mind is sharpened by the *nunc* with *peperisse*.

499. Quid credas (*me tacere*)?

500. Eho, "Oh! now," affected surprise. Somebody must have told Simo, for Davus plainly hints he could not have learned it otherwise.

501. A second reason for the story having been told Simo by some one.

502-506. quia te noram, spoken with some impatience. Davus follows up his advantage, and drives Simo still further in self-delusion in the answer *Egon te?* "Don't I know you?" and at last to the obstinate expression of firm conviction, *Hoc ego scio unum* etc. **uerba dari**: See 203, 211. **Intellexti** alone (ironical echo of *intellexti* in 500) is quite abrupt. There seems to be something lacking after it — either a word of emphasis or perhaps a pause filled with some significant gesture, as shaking of the head. Any of these would mean "did you, indeed!" "are you quite sure?" The verse itself (506) is metrically singular. It is a lone iambic septenarius (the only instance of the sort in the play) wedged into and breaking a mass of iambic octonarii (499-509), and without a dramatic reason for the variation. Umpfenbach, following Erasmus, treats the verse as an uncom-

pleted octonarius (see text), but whether the lacking foot is to be filled by some word or a pause and gesture is not certain. A pause would add impressiveness to the strong lines which follow (507–509).

507. setius = *secius*, comparative of *secus*.

508. ut sis sciens: Comp. *nunc adeo ut tu sis sciens*, 775.

509. posterius, "hereafter."

510. As Davus drops his impressive style, and in this line assumes a deprecatory air, the metre changes to trochaic, and continues so until Davus leaves the stage (523).

511. Simo's *unde scis?* shows that Davus had not assumed the impressive tone in vain. Notice the skilful evasion in **Audiui et credo.**

512. Qui, "By reason of which." **prius,** "formerly." So in Catullus (IV. 25), *sed haec prius fuere.* A poetic use.

513. inuentumst falsum, "we've found that to be false." Davus constructs Simo's reasoning for him. **nunc** introduces Glycerium's supposed second expedient.

515. ad eam, "(to come) to her."

516. Hoc anticipates the clause after *ut.* **mouentur,** "disturbed."

518. Supply *eam* as subject of **capere.**

519, 520. Simo is not bright enough to corner Davus, whose very evasiveness in this answer is mixed with reckless contempt for Simo's dullness. Comp. his bold *omnes nos quidem scimus, quam misere hanc amarit* with his former statement *biduist aut tridui haec sollicitudo: nosti? deinde desinet* (440).

522. id = Simo's endeavors.

524. omnino, "altogether," though he inclines that way.

525. haud scio an, "perhaps."

529. alias is to be taken with *nuptias.* Arrange for translation *quid alias nuptias quam has* etc.

532. Notice the abundance of demonstrative words, *adeo, ipso, eccum, ipsum,* as Chremes comes in view.

Sc. 3.

Chremes, who had once refused Simo's request (147), now enters to ascertain what is the meaning of the incredible rumor that his daughter is to marry Pamphilus, and on that very day.

533. Iubeo Chremetem, supply *saluere*. So *saluere Hegionem plurimum iubeo* (Ad. 460). **Optato,** "agreeably to my desire," an adverbial ablative. So *auspicato* (807), "under a good omen." Also *consulto*, "by design," and *composito*, "by agreement."

534. Aliquot, "several persons."

535. uiso, "I come to see." Comp. *reuiso*, 404.

536. uelim . . . quaeris: Where either the subjunctive or indicative is permissible, both are sometimes found in successive clauses. So *credidit* and *habuerim* in 273, 274. *uelim*, rather than *uolo*, is conciliatory.

538. Per te deos oro: See 289. Simo is very serious in this appeal, for all depends upon it. Chremes must be importuned until he yields. Comp. *restat Chremes, qui mi exorandus est*, 166.

539. a paruis: Comp. *a paruolo*, 35.

541. potestas summa seruandi, "fully in your power to save." For this sense of *potestas* comp. *quasi non ea potestas sit tua* (Heaut. 720).

543. Fuerant futurae, a long time ago. See lines 95, 99.

545. dabam, "I was ready to give her."

546. in rem, "to the advantage."

548. id = *in commune ut consulas.*

550. Immo ita, "e'en in that spirit" (Colman).

551. ipsa res moneat suggests to Chremes that there is some new fact which he ought to know.

552. Audio, spoken incredulously.

553. Ita magnae: Simo becomes more emphatic. So does Chremes as he answers *fabulae*, "nonsense."

554. Chremes emphasizes the *sic* of Simo and develops it in the unanswerable form of a proverb (555).

555. From Menander's ὀργὴ φιλοῦντος μικρὸν ἰσχύει χρόνον (not φιλούντων and ὀλίγον: Meineke, IV. 351, 369). Terence copies ὀργὴ φιλοῦντος very closely, but varies the remainder of the proverb by openly carrying the idea of the brevity of lovers' quarrels a step further — to the reconciliation. This is in keeping with his habit of adding a touch of his own decoration to what he found in the simplicity of his model. See 369.

556. Em, "Well (I grant I cannot answer your proverb)." **id ante eamus,** "let us (then) prevent this very thing." *id* refers to *integratio amoris.*

557. occlusast contumeliis, "sore from contumelies" (Colman).

559. aegrotum: See 309.

562. emersurum, like a man saved from drowning. **sese** is obj. of *emersurum.*

563, 564. With **posse** supply *illum sese emergere.* **hanc habere** is to be referred to Glycerium. Comp. *habere hanc peregrinam,* 146, spoken of her by Chremes. The sense is "suppose he does marry my daughter. I don't think he can by this means extricate himself (as you suppose he can), nor, if he cannot, that I could endure his continuance with Glycerium."

565. periclum feceris, "make a trial," "take the risk."

566. in, "in the case of." See 478.

567-571. Simo talks delicately in a light conciliatory style here. He softens his words carefully. **Nempe** is gently confident, "Why, surely." It faintly hints that Chremes could not deny what is to be advanced without being absurd. The whole *incommoditas,* "annoyance," will at the worst be a *discessio,* "a separation." Simo hesitates to say *diuortium.* Even this possible (*si eueniat*) *discessio* is softened by the kindly wish *quod di prohibeant.* **si corrigitur,** in the indicative, as if it were an assured fact. So *restitueris* and *inuenies.*

572. Quid istic? a formula to indicate that the speaker yields to the other's arguments. So *quid istic? cedo ut melius dicas* (Ad. 350).

573. in me claudier, lit. "to be shut up in me." Hence, "to be hindered through me."

575. Sed quid ais? a common phrase used to arrest attention, "I say!" Chremes's question indicates that he is scarcely satisfied with Simo's bare statement in 552. He wants the reasons.

576-578. Simo is hard pushed and resorts to a subterfuge. He has won Chremes's consent and does not mean to risk losing it. So he palms off *ipsus mihi Dauos dixit* as the ground of his previous statement (552), but feels that it is indeed flimsy to cite as satisfactory testimony the word of Davus, his deceitful slave and known antagonist (502). Hence he tries to give Davus more weight by describing him as *qui intumust eorum consiliis.* Then comes the absurd reason in 577 (a reason he himself distrusted, 521, 525), and the boldly disingenuous *num censes faceret,* 578. Not only is his list of reasons a string of subterfuges, but his first one is flatly untrue in point of fact, for Davus had never told him there was a quarrel. He perverts what Davus had said in 519 and earlier in 442.

579. Tute adeo: See 415. **eius uerba audies**: A safe venture

on Simo's part, for it will put Davus in a dilemma where, unless he dissembles to Chremes by agreeing to the proposed marriage, he must not only incur Simo's anger, but, above all, compromise the reputation of Pamphilus, whose connection with Glycerium is the only bar to his marriage with Chremes's daughter (144–148).

580. eccum = *ecce* + *eum,* "there he is!" Demonstratives intensified by composition with *ecce* are abundant in colloquial Latin. Besides *eccum* Terence has *eccos*, and the feminine forms *ecca*, *eccam*, *eccas*. Plautus has, in addition, *ecca* as acc. pl. neuter, and *eccilla*, *eccillum*, *eccillam*, *eccillut*, and once *eccistam*, which were obsolete by the time of Terence. The inseparable intensive *-ce* is an enclitic. As a proclitic it is reversed to *ec-*. The enclitic goes with demonstratives (*hicce*, better written *hice*), the proclitic with relatives, interrogatives, and indefinites (*ecquis*). *ecce* = *ec* + *ce*. *-ce* before the negative particle *ne* becomes *-cĭ-*, as in *hicĭne.* **foras** (acc.): This and *forīs* (abl.) are the only surviving forms of a supposed *forae* (nom. pl.). This plural form is not to be referred to the idea of a double door, but to doors as openings in general (Roby, 884), as in our "out-doors." The third declension *forĭs* occurs sparingly in Plautus and Terence in the nom. sing., *quid nam forĭs crepuit?* (Ad. 264), and more commonly in the plural forms *fores*, *foribus*, which primarily refer to the two leaves of a double door; *tune has pepulisti fores?* (Ad. 638), *anus foribus obdit pessulum* (Heaut. 278).

Sc. 4.

580, 581. Davus enters in response to Simo's summons, and is ignorant of the new turn affairs have just taken. He makes as though he had been about to come of his own accord on a matter of some importance. His object is to force Simo's plan by urging that it is high time the wedding was in progress. **aduesperascit,** the day (301) is passing. It will soon be evening, the customary time for leading the bride in procession to her new home. See Catullus (LXII. 1):

Vesper adest iuuenes, consurgite . . .
Iam ueniet uirgo, iam dicetur Hymenaeus.

Audin? to Chremes.

582–584. With 582 the metre changes to the iambic octonarius, and continues so (except in 605) to the end of the scene.

Simo turns to break the news cautiously to Davus. He begins with an ordinary expression of general apprehension (*non nil ueritus sum*), then in an easy manner names Davus as the one whose possible acts might cause this apprehension, qualifies his second statement more clearly so as to indicate that as Davus was a slave he might be expected to act in such a manner, explains still more definitely what this manner might be (*dolis ut me deluderes*), and closes with the love affairs of Pamphilus as the precise occasion for such trickery. Simo steps carefully and evenly from phrase to phrase as he advances towards greater and greater definiteness. His five separate statements are all metrically equal, each one being half an octonarius.* The scanning is

ego dúdŭm nōn|nĭl uerĭtŭs sūm,
Dăue, ábs tĕ, nē|facerés ĭdēm,
quŏd uólgŭs sēr|uŏrúm sŏlēt,
dŏlis ŭt mē|dĕlúdĕrēs,
*prŏptérea quōd|amat fílĭūs.**

These five phrases should be rendered into English according to their succession in the Latin. In this way the precise carefulness of Simo is best reproduced.

586. Tandem cognosti qui siem? This reproachful touch of injured, but at last acknowledged innocence is a reminder to Simo of his last meeting with Davus (502–504): "After all you said to me then, are you now at last convinced?"

587. fuerant futurae: See 543.

590. Hoc audi, a formula used to arrest attention preparatory to some communication. *audi nunciam* (329) is similar. *te intro ire iussi* points back to 523.

591. Num nam perimus (aside), "I hope all is not lost." "Are we ruined, then?" (Colman). Davus suspects the worst at once. Simo's falsely colored *narro huic, quae tu dudum narrasti mihi* is so put that Davus cannot gainsay it, for he did not hear what Simo said to Chremes.

592. Quid nam audio? Davus is a little puzzled for an instant, for he cannot see how he can have said anything to Simo

* NOTE: ◡ and – indicate the light and heavy beats of the iambi, not necessarily the natural quantity of the syllables. Notice that positional quantity is neglected.

that will help on the marriage. Simo does not leave him in longer suspense, but comes out with the crushing fact *id exoro.* Davus's scheme to deliver Pamphilus is foiled, and becomes the very means of betraying him into his father's power. *occidi,* "I'm undone," involuntarily escapes his lips. Simo at this turns sharply in *hem, quid dixisti?* hoping to catch Davus, who, however, narrowly saves himself by saying *optume,* "'well done' is what I said."

593. per hunc, on Chremes's part.

595. solus effecisti: Simo is so exultant over his success that he assails the dejected Davus ironically.

596. Ego uero solus, spoken in such a way as to seem to Simo a natural expression of assent. The audience would easily appreciate the feeling of distress, which Davus conceals from Simo.

597. inritatus, "disturbed," "distressed." The primary idea in *inritatus* is "provoked into activity against one's will."

598. Quiescas, "be easy about that," "there's no need of your talking to me." Comp. *quaeso, ego dabo, quiesce* (Phorm. 670). **Mirum ni domist,** "it will be a wonder if he's not at home." Not the same as *nimirum.*

599. itidem, "in exactly the same way," hinting that the same result — defeat — will follow in the case of Pamphilus as happened in the case of Davus. **Nullus sum,** lit. "I am no man," "I am naught," and hence "I am ruined" is a preclassical expression. Similar in spirit is *sepultus sum* (Phorm. 943), "I'm dead and buried."

600. in pistrinum: See 199. **recta uia,** lit. "by a straight road," "right away," without waiting for his master to put his old threat (199, 200) in execution.

601. loci preci relictum: See 154. *preci,* the dative sing. of *prex,* occurs only in one other place (Phorm. 547).

602. in nuptias conieci, as though he had cast Pamphilus into prison, for which *ad in uincula conicere* or *in carcerem conicere* were stereotyped forms of expression.

604. astutias, acc. in an exclamation; really object to some verb understood (Roby, 1128). **si quiessem,** "if I had kept still" and not advised Simo to go on preparing for the marriage (521, 522).

605. Davus suddenly catches sight of Pamphilus approaching — the last man he desires to meet. The verse is an iambic

quaternarius, which is principally used by Terence for fragmentary or exclamatory statements. Comp. lines 240, 244, 537, 636.

606. aliquid is not easy to explain. Donatus comments as follows: *non dixit "gladium" aut "laqueum," ne esset tragicum.* This makes *aliquid* mean any implement by means of which (*quo*) Davus could destroy himself (*me praecipitem darem* in the sense in which we sometimes find *praecipitare*, as *unius uitio praecipitata*, Cic. Rep. II. 23. 43, and *ipsa semet praecipitauit*, Sall. Jug. 41). It seems a better explanation to make *aliquid* mean "any means at all," first any weapon and then (as his mind swiftly seeks some less unattainable means) any place thereabouts from which he could throw himself headlong. For the latter idea comp. *nam qui in amorem praecipitauit, peius perit quam si saxo saliat* (Plaut. Trin. 265).

Sc. 5.

Simo has told Pamphilus (as he promised but a moment before, 599) that Chremes consents to the proposed marriage. Pamphilus now enters enraged at Davus and in search of him. Davus prudently stands aside for a while, and is not observed until 616. The three opening and four closing lines of the scene, in which part Pamphilus is most threatening, are in trochaic metre. The rest is in iambic octonarii.

607. scelus, neut. in contempt (see 159). As *scelus* is masculine in sense here, there is no difficulty in regard to the gender of *qui.* **hoc,** this disaster.

608. iners = *in* + *ars*, "devoid of skill," "such a dolt" (Colman). **nulli consilii**: Three genitives of *nullus* occur in the comic poets. They are *nullĭus*, *nullīus*, and *nulli. nulli consili* resembles our colloquial idiom "of no account."

609. commisisse, "intrusted," an act of great confidence, much greater than if he had merely acquainted Davus with his affairs. **futtili** is from *fundo* and means "easily pouring out the contents." A *vas futtile* was a water-vessel with a broad mouth and narrow or pointed bottom. It was used in the rites sacred to Vesta, in which it was not permissible to place the vessels of water on the ground. If unsupported, it was sure to fall and spill its contents. Hence *seruos futtilis* is one who cannot keep a secret or anything confided to him.

611. A line of Menander's Ἀνδρία from which this appears to

be copied has been preserved by Donatus, though in corrupt form. As restored by Casaubon and Meineke it reads ἐνθένδ' ἀποφυγὼν οὐκ ἂν ἀπολοίμην ποτέ.

614. quid me faciam, "what to do with myself." This construction of the ablative with *facere* is common in Plautus and Terence. Cicero also uses it, *quid hoc homine faciatis* (In Verr. I. 16). The dative is also used in like meaning in 112. (Roby, 1223). **id ago,** "I'm considering this."

616. Oh: Pamphilus hears some one talking and starts as he sees it is Davus. **Eho dum**: See 88, 184. **bone uir,** "my good sir." Ironical and somewhat vindictive. **uidĕn**: See end of note on 137.

617. impedite and **expedire,** "entangle" and "disentangle."

618. Nempe ut modo, supply *me expedisti.* **furcifer,** lit. "fork-bearer." The *furca* was a fork-shaped wooden yoke, like an inverted V, fastened downwards on a criminal's neck, with its prongs bound to his hands. Slaves were often compelled, even for slight offences, to go around bearing the *furca* in this manner *ignominiae magis quam supplicii causa* (Donatus). The *furca* was also placed on slaves as they were about to be conducted to crucifixion (Plaut. Most. 52; Miles, 359, 360).

621. Dixti: See 151. Aristophanes has the line τί παθεῖν φήσεις ἄξιος εἶναι; Τεθνάναι. **Crucem**: Davus is not prepared to argue with Pamphilus; so he concedes at once that death is the only logical conclusion. Comp. his attitude with that of the slave in Plautus, who humorously accepts crucifixion as his natural mode of death (Miles, 372, 373):

> *Nolí minitari: scío crucem futúram mihi sepúlcrum.*
> *Ibi meí sunt maiorés siti, patér, auos, proauos, ábauos.*

The various punishments of Roman slaves are nowhere more appreciatively described than in Terence and Plautus. Besides the *pistrinum* (199, 600), the *furca* (618), and the *crux* (621), there are various others, such as *quaestio*, "torture;" the *ergastulum*, where they often worked in the chain-gang; *compes*, "fetters;" *manicae*, "hand-cuffs;" *uerbera*, "flogging;" branding letters on the forehead (slaves so branded were called *literati*, *notati*, *inscripti*). Even greater cruelties than these were permissible, as, for instance, chopping off the hand for theft.

622. ad me redeam: Comp. *reprime iracundiam atque ad te redi* (Ad. 794).

Actus IV.

The opening of this act finds Davus defeated and Pamphilus in despair. His distress is increased by the various complications which arise in regard to Charinus, whom he has unintentionally betrayed, and in regard to Glycerium, who now supposes herself to be deserted. Davus, however, comes to the rescue with a counterplot.

Sc. 1.

Charinus enters in great agitation. He has heard from Byrria (431) that Pamphilus had agreed to marry Chremes's daughter, and also that Chremes had given his consent to the marriage (572, 573). It is only too true, as he at first feared (328). Pamphilus has played him false. As he paces to and fro on the stage he delivers himself of a passionate characterization of men who are shamelessly selfish. This occupies the first fourteen lines (625–638), and in these the metrical disturbance is more violent than anywhere else in Terence. The passage consists of

a dactylic (_́ ⏑ ⏑) tetrameter (625),
then nine cretic (_́ ⏑ _) tetrameters (626–634),
one broken trochaic septenarius (635 *),
one iambic quaternarius (636), and
two bacchiac (⏑ _́ _) tetrameters (637, 638).

It is, in fact, a little rhythmical tempest, which slowly subsides as the scene proceeds. This quieting-down begins as Charinus turns to consider, in less excitement, just what he had better do, *sed quid agam?* (639). From here until 655 the metre wavers between trochaic septenarii (639, 640, 643–649) and iambic octonarii (641, 642, 650–654). From 655 onward it runs easily in iambic senarii to 682,—almost to the end of the scene.

625. credibile aut memorabile, "fit to be believed or told." For this sense of the termination *-bilis* comp. *lauda-bilis*, "praise-

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* I have ventured to scan 635 as follows:

quís tŭ ēs ∧|*quís mihi ēs* ∧|*quór mĕām tĭ*|*bí* ∧.

This brings a pause (= ⏑) at the end of each of the three sharply marked questions which compose the verse. The line is in a sense composite, but composed of three pieces (two trochaic catalectic dipods and one catalectic tripod), and not of two trochaic catalectic tripods, as it is generally scanned.

worthy," *specta-bilis*, "worth seeing." So Plautus: *istuc quidem nec bellumst nec memorabile* (Curc. 8).

626. uecordia, "heartlessness." *ue* is an inseparable prefix which lowers the meaning of the word with which it is compounded. Thus *uecors* is not negative, "deprived of a heart," but the lower positive quality "with scarcely any heart." So *uepallidus*, "very pale"—the lowest degree of paleness; *uesanus*, "feebly sane" (not *insanus*).

627. gaudeant is justified by the implied plural *in quoiquam* in 626.

628. Alterīus, like the genitive *nullīus* as well as *nullĭus*.

629. Idnest uerum, "Is this just?" *uerum* = true morally, in this connection. Comp. *uero uoltu* (839), "candidly."

630. modo, "at the time," in contrast with *post* (631). **pudor paulum adest,** "have some little shame."

634. Ibi tum: See 106, 131.

635. With **meam** supply *sponsam dedam.* The sense of *quis tu es?* is illustrated in one of Cicero's Letters to Trebatius (ad Fam. VII. 16): *ego si foris coenitarem, Cn. Octavio, familiari tuo defuissem; cui tamen dixi, quum me aliquoties invitaret: "oro te, 'quis tu es?'" sed mehercules, extra iocum, homo bellus est. extra iocum* makes it reasonable to suppose that Cicero is quoting either Terence or a common saying known independently both to Cicero and Terence.

637. pudent is Bentley's reading for *pudet* of the MSS. The personal use of this verb occurs only in the older Latin. 637 and 638 correspond very closely with a passage in the "Epidicus" of Plautus (166, 167), and may be an imitation of it:

plérique homines, quos quom nil refért pudet, quom usúst ut pudeant
íbi eos desérit pudor.

639. expostulem, transitive here. So Ad. 595 *iniuriam si expostules.*

640. atque, "and besides."

641. There is a line from Euripides which may have served as a model for Menander in composing what Terence here translates. The line is καίτοι προκόψω γ' οὐδέν, ἀλγυνῶ δέ σε (Hippol. 1297). **morem gessero** is really one word like *operam dare* and *animum advertere.*

643. causa: See 257. **fidem soluisti,** "you have broken your word"—the opposite of *fidem seruare.*

644. Etiam nunc is intended to force home the meaning of *tandem* on Pamphilus. **postulas,** lit. "are you asking?" hence "do you expect?" So *postulabat*, 657.

645. complacitast, supply *Philumena* or *illa* as subject.

646. spectaui ex, "viewed from (a standpoint)," hence "judged."

647. Falsu's, "You are mistaken." **solidum,** "complete," "assured."

648. lactasses: *lacto*, "entice," "delude," is the frequentative of *lacio*, which is thus explained by Festus: "*lacit*," *decipiendo inducit.* It is an unusual word, and is repeated in paraphrase by *falsa spe produceres.*

649. Habeas, "You may have her." Comp. *sed quid mulieris* ("what sort of a woman") *uxorem habes?* (Hec. 643).

651. carnufex: See 183.

653. altercasti: *altercare*, instead of the deponent *altercari*, is very rare and is not classical. This is the only instance in Terence.

655. quo, "inasmuch as."

656. Haec: See 328. **mihi,** "for me," not dative of agent.

657. postulabat: See 644.

659. Non dúm, "not even yet." *dúm* is separate and made emphatic by the verse-accent.

660. hoc audi: See 590. Pamphilus is so absorbed in the main matter of his explanation that he fails to make clear at once who is the subject of *destitit* and *impulit* (662).

662. Suadere, orare, depend on the renewed force of *nunquam destitit.* **perpulit,** "he fairly drove me tó do it." For Pamphilus's reluctance comp. lines 384, 409.

666. At, which regularly marks an immediate change or contrast, is not infrequent in sudden imprecations: *at te di perdant* (Eun. 431). **duint** is an early form for the subjunctive *deut.* Terence and Plautus have the forms *duim, duis, duit, duint* singly, and Plautus also has them in composition with *per-*; *di te perduint.* Translate "may the gods give you the fate your deeds deserve."

669. The sententious alliteration of Davus makes no impression on Charinus. **Scio,** "of course," "any one would know that." Davus would go on plotting until he gave out from sheer exhaustion (*defetigatus*).

671. id anticipates line 672.

673. si aduigilaueris, "if you are wide-awake."

674. geminas, "a double marriage" — two wives at once, Glycerium, whom he may be legally bound to marry (220, 221), and the daughter of Chremes.

675. Ego, Pamphile: This use of *ego* with the name of the person addressed immediately following occurs at the opening of rather formal communications. It serves to confine attention a little more closely at the start to the two persons involved. So *ego, Charine*, 330.

679. sedulo = *se* (*sine*) + *dolo*, "sincerely," "earnestly."

680. Vel, "If you like." For this use of a single *uel* with the imperative comp. *ubi ego hinc abiero, uel occidito* (Phorm. 143).

681. Cupio, supply *melius reperire.*

682, 683. At iam, "but now!" Pamphilus is urgent. Davus is hardly ready with his plan on such short notice. Fortunately for him, the door of Glycerium's house opens. While Pamphilus is pressing him hard for his plan Mysis steps out from the house. **inuentum dabo**: See 684.

Sc. 2.

Mysis, who had gone into the house of her mistress, Glycerium, some time ago (467), now steps out of the house. As she does so, she calls back reassuringly to Glycerium, who is within. The scene is entirely in iambic septenarii.

684. ubi ubi, "wherever." Similar is the use of *ut ut*, "however." These are relative forms made indefinite by doubling, like *quisquis.* Another means of conversion into indefinite relatives is the addition of *-cunque.* Hence *ut ut* = *utcunque; ubi ubi* = *ubicunque.* **inuentum curabo**: The perf. pass. part. *inuentum* is to be construed as a predicate after its subject *Pamphilum.* This use of the passive participle as an "oblique predicate" (Roby, 1402) occurs after the verbs *cupio, curo, do, facio, habeo, reddo, uolo* — all words of common use. The idiom corresponds to our English "I'll have him found."

685. modo tu, "only do you." *modo* is restrictive here.

686. optume mihi te offers, "well met."

687. se refers to subject of *iussit.* We should expect *eam* in prose.

688. integrascit, "begins all over again," "starts anew" as if it were *integer*, something entire and hitherto untouched. So

ecce autem de integro, "here it is again from the beginning" (Ad. 153).

689. Sicine: *sic* is for *si*+*ce* (Roby, 524). In composition with *-ne* the full form *sice* is retained with the change of *e* to *ĭ*. See end of note on 580. **tua,** spoken to Davus standing near by.

690. idcirco (=*id*+*circa*, "about this") is most commonly used to refer backward or forward to some defining causal sentence with *quod*, *quia*, or *si*, or to some clause of purpose with *ut*, *ne*, or *qui*.

691. Quibus, supply *nuptiis*. This impersonal passive use of *quiesci* with ablative is rare. Symmachus (Ep. I. 8) has *turbis quiescitur*. *quiescere aliqua re* is to have rest from anything. **hic** is Davus.

692. Davus defends himself (*hic*). **instiga,** "stir him up."

693. Ea res est, "that is the reason indeed," Glycerium has heard about the marriage. Mysis's remark is a sort of answer to what Pamphilus had just said in 690. 691 and 692 are confined to Charinus and Davus, who may be supposed to stand a little to one side of the others.

695. omnis homines, including even his father, if necessary, but not bluntly mentioning him.

696. contigit means "she became mine by a chance event." The death of Chrysis, her sister, who had formally commended her to his care as *amicum tutorem patrem* (295), was the unexpected event which made him the lawful protector of Glycerium. **ualeant qui,** "farewell to all who."

697. Pamphilus does not say *nil nisi mors*, but *nemo nisi mors.* No person, not even the one with the strongest right (his father), should separate them.

698. Resipisco: As Charinus is always on the alert for his own interests, this word might be expected from him. Bentley, however, went against the MSS. and assigned it to Mysis. **Non . . . magis uerum atque hoc**: *atque* is sometimes used after comparatives where *quam* might be expected. The precise sense is "not any the truer than is this other which is put alongside of (*atque*) it."

700. uolo is to be completed by *ut pater credat* understood. **id** refers backwards to the clause *ut*... *credat*, 699.

701–703. Id refers forwards (because of tense of *faciam*) to *per me stetisse ut credat*. Pamphilus is resolute enough, but in a desperate strait as Charinus acknowledges in *miser atque ego.*

proclivi, lit. "going downwards," hence very easy to do. Davus tries to encourage Pamphilus with *consilium quaero*. Charinus has at once a hearty word for him, *forti's*, "that's a fine fellow!" Pamphilus is not so hopeful in *scio quid conere*. **effectum reddam**: See 684.

704. Iam hoc opus est: Pamphilus jogs Davus's memory with the same words as he had employed in 682, when they were interrupted by Mysis. Notice how ready Davus is at give and take. His emphatic word in 703 was *hoc*. Pamphilus takes this from his lips and gives him to understand that *iam* is more urgent than *hoc*, but Davus is ready for him at once with *quin iam habeo*. Charinus, as usual, hurries with his question. Davus quietly rebuffs his selfish question in *huic, non tibi habeo: ne erres*.

705. Sat habeo: Charinus knows better than to resent what Davus may say. His own hopes are too closely dependent on what Davus is willing to do. See lines 373, 374.

707. uos, Charinus and Pamphilus. Mysis remains (714).

708. Pamphilus leaves at once. Charinus, who is uneasy because of Davus's rebuke in 704, lingers to plead his cause.

709. Narrationis initium, "the beginning of a long story."

710. Eho tu inpudens: Davus is out of patience. Charinus has been *inpudens* at every stage of the play, caring only for himself. His conduct is in strong contrast with the regard Pamphilus shows both for his father (*patris pudor*, 262) and for Glycerium (*misericordia huius*, 261; *pudor*, 279). **dieculam,** dim. of *dies*, "a little while." Just what Charinus had asked in 329.

711. Quantum, "in so far as."

712. Huc, spoken as Charinus moves towards the house.

713. Age, ueniam, "Well — I'll come."

714. dum exeo: Davus is about to step for a moment into the house of Glycerium for a purpose which he does not then reveal to Mysis.

Sc. 3.

Mysis is left alone for an instant. She soliloquizes until 721, when Davus reappears. This scene and the rest of the act (716–819) is in iambic senarii.

716. proprium (probably akin to *prope*), that which is "nearer," hence "peculiar to," "one's own," and then "sure"

or "certain," as in this passage. The phrase containing it is proverbial both in Latin and Greek. Lucilius has *nil esse in uita proprium mortali datum* and *proprium uero nil neminem habere.* Menander's fragments (Meineke, IV. 359) contain the line βέβαιον οὐδὲν ἐν βίῳ δοκεῖ πέλειν, and his contemporary Diphilus has βέβαιον οὐδέν ἐστιν ἐν θνητῷ βίῳ. Still older and perhaps the model for both Menander and Diphilus is βέβαια δ' οὐδεὶς θνητὸς εὐτυχεῖ γεγώς in the fragments of Euripides.

718. Amicum, amatorem, uirum, climax. *amicus* and *amator* are not equivalent. Plautus says *longe alter est amicus atque amator* (Truc. 171).

719. eo is Pamphilus.

720. hic, "now;" **illic,** "formerly"—that is, before he had formally become the protector of Glycerium—during their early acquaintance.

721. Davus enters carrying in his arms the newly born child of Glycerium. **mi homo** is used in expressions of surprise. So *au au, mi homo, sanun es?* (Ad. 336).

723. malitia, from *malus.* Originally in a bad sense, as in *ius summum, summast malitia* (Heaut. 796). Also in the sense of "cunning" or "shrewdness," as here. So *muliebris adhibenda malitiast* (Plaut. Epid. 546). **astutia,** from *astus.* See 208.

724. hunc, supply *puerum.* **ocius,** "at once," is often used in a sense but little weaker than the superlative.

725. ante nostram ianuam, that is, the house of his master, Simo.

726. With **Humine** supply *uerbenas apponam.* Servius refers to this passage in his comment *abusive* ("incorrectly") "*verbenas*" *vocamus omnes frondes sacratas, ut est laurus, oliva vel myrtus, ut Terentius.* He also attributes this line of Terence to Menander, and Donatus has preserved the Greek of it, though in so very corrupt a form as to be nearly unintelligible and impossible to restore with certainty. **ara**: An altar of Apollo usually stood on the stage in Latin comedies. It was ordinarily decked with laurel. Here with myrtle: *nam myrtum fuisse Menander testatur de quo Terentius transtulit* (Servius). *myrtus* in the fragment of Menander is μυρρίνας, the only certain word in the whole line.

728. Davus does not tell Mysis his true reason, but invents an ironical excuse which he thinks good enough for her simple mind.

729. liquido, "with a clear conscience."

730. Noua religio, "a new scruple" for such a man as Davus to entertain. Mysis answers with simplicity, but still with some perception of the absurdity of his reason. **cedo,** "give me the child."

731, 732. Davus hurries her off towards the *ianua* with *moue ocius te.* When she is far enough away he suddenly exclaims *pro Iuppiter!* as he peers down the street and observes Chremes in the distance. **interuenit,** "comes at the wrong time," in the midst of their preparations.

734. hinc ab dextera: As Chremes keeps gradually advancing up the street on the right, Davus suddenly determines to do the same thing by disappearing on the left hand of the stage and coming around so as to return by the same street as Chremes, but some distance behind him. Chremes will then encounter only Mysis and the child, and Davus will enter at an opportune moment. This is the beginning of Davus's new plan to help Pamphilus.

735. subseruias orationi, "help out my speech."

736. uerbis, ablative.

737–739. Mysis is now thoroughly confused, but confides in Davus's superior wisdom. **nil,** adv. acc. **ut,** "since." **commodum,** "convenience."

Sc. 4.

740. Reuortor, as he had said he would do (594), in presence of Davus, who therefore plans this scene with Mysis in view of Chremes's expected return to the house of Simo.

741. sed quid hoc? as he sees the child in front of Simo's door.

742. Vbi illic est? Mysis is too confused to answer Chremes. She looks around for Davus, the reason for whose disappearance she could not account for.

744. Davus re-enters, talking as if he had just come from the *forum.*

745. quid hominum = *quot homines.* **illi,** "there."

746. annona carast, "corn is very high." Davus is apparently anxious about this as a slave might be who heard that his monthly allowance of food was to be cut down because of such high prices. Plautus has a reproof for slaves who could always

remember their food and yet forget their domestic duties (Stichus, 60, 61):

uós meministis quótkalendis pétere demensúm cibum:
quí minus meminístis, quod opust fácto, facere in aédibus?

The complaint of the parasite *uiden ut annonast grauis?* (Stichus, 635) is of the same character. **quid dicam aliud nescio**: Davus has no more news from the *forum.*

747. As Mysis is about to say *reliquisti* (see *reliquit*, 744) Davus stops her. He does not mean to have Chremes hear that he had been present with Mysis only a moment before. **quae haec est fabula?** "what nonsense are you talking?"

750. neminem, as if he did not know Chremes was present.

751. Dictura es quod rogo? is spoken in a threatening manner. **Au,** an expression of mingled astonishment and pain, as Davus roughly pushes her farther away from Chremes so as to converse safely in an undertone. **Concede ad dexteram,** aside to Mysis, who does as Davus desires.

752, 753. Davus threatens her again, in an undertone. **faxis caue,** "take care!"

754. Davus abandons his undertone. **Male dicis?** "What! will you abuse me?" His threatening response to the *non tute ipse?* of Mysis in 752. This extorts *a nobis* from Mysis — the answer he wished Chremes to hear.

755, 756. Mirum uero . . . si, "surprising, indeed, that." See 598. **mulier . . . Meretrix?** *mulier* and *homo* are sometimes used pleonastically. So *seruom hominem* (Phorm. 292) and *meretricem mulierem* (Plaut. Men. 334). *meretrix* at once suggests to Chremes what Davus wishes him to know.

757. idonei: See 492.

758. In quibus, abl.—a rare construction with *inludere* (probably the only instance) instead of the accusative. Comp. *in nos inluseris*, Eun. 942; *inluditis me*, Phorm. 915; *dignam quam inludas*, Heaut. 741. **in tempore,** "at the right time." Chremes congratulates himself. Davus's trick is beginning to succeed.

759. (aloud).

760. (aside). **quoquam,** lit. "anywhere at all," "not an inch."

761. eradicent, lit. "tear you up by the roots," "utterly destroy you." More emphatic than the ordinary *perdant.*

762-766. Tibi dico ego an non? "Am I talking to you or not?" Davus peremptorily recalls her to strict attention, and hectors her into answering as he desires, and so acquaints the

startled Chremes with the truth. **quoium,** possessive relative from *quoius, -a, -um,* "whose." **Mitte id quod scio,** "never mind what I know." **Recte semper fugi,** "I was right all the time in avoiding." Chremes now believes Mysis as Davus intended he should.

767. Davus pushes his advantage by pretending to charge that the boy had been brought there intentionally to deceive Chremes.

768. Quemne: *quem* is relative, not interrogative.

770. Suffarcinatam, "stuffed out with the bundle." Mysis is so driven to despair at Davus's accusations made before Chremes, who she knows to be present, that she appeals in her simple sincerity to the gods.

771. The attestation of legitimate birth could not be established by any number of slaves. As Mysis realizes that her protestations are legally worthless, she discloses the fact that enough *liberae* (Roman law required at least five) were present to attest the birth.

772. illum, Chremes. Davus now puts Chremes to a sharp test.

775. Non hercle faciet, "by Hercules he won't." *faciet* used representatively for *dabit.* **ut sis sciens,** "that you may understand me (I tell you)."

779. susurrari, as though Mysis would be afraid to avow it openly.

780, 781. Hem in alarm as he anticipates the inevitable conclusion in "*coactus legibus eam uxorem ducet.*" Mysis is equal to Davus's expectations in her bold *eho, obsecro.*

782. Chremes's resolution is now fixed firmly by the cogent consideration that as Pamphilus must now marry Glycerium, since she is a *ciuis,* it would be madness to talk of giving his own daughter to Pamphilus. **Iocularium malum**: *malum* is a noun — "a nice mess" (Wagner).

783. Davus thinks his questioning of Mysis has gone far enough. He starts as he pretends to hear Chremes for the first time. **per tempus aduĕnis,** as though Chremes had that instant arrived. *per tempus* differs a little from *in tempore* (758), which means "in the thick of affairs," while *per tempus* is more strictly "at the right time."

784. Ausculta, as though he would inform Chremes about his interview with Mysis.

786. **hanc,** Mysis.

787. **Hic est ille** (to the trembling Mysis), "Here's Chremes himself" — "you must deal with him now." Then *non te credas Dauom ludere* is addressed to Chremes.

788. Mysis cannot be frightened out of her simplicity at any rate. Her evident sincerity is the last stroke which determines Chremes to go at once and settle the whole matter with Simo (789).

789, 790. As Chremes disappears into Simo's house Mysis hastily picks up the child and starts for Glycerium's house. As Davus tries to detain her she angrily shakes him off and threatens to tell Glycerium the whole story.

791. Davus ridicules her: *eho inepta,* "see here, you silly thing."

792. **socer** = *sponsae pater* (732).

794. **ex animo,** "spontaneously," "on the instant."

795. **de industria,** "by premeditation." Davus knew, as the sequel had proved, how convincing would be the effect of Mysis's ignorant simplicity, and Mysis knew she would not be capable of sustaining any premeditated part for an instant.

Sc. 5.

While Mysis and Davus remain on the stage from the last scene, a new actor enters. It is Crito, who has just arrived in Athens from Andros, where the news of the death of his cousin Chrysis had reached him. He is her nearest relative and heir, and comes accordingly to claim her property. His entrance in this scene immediately before the last act foreshadows the winding up of the plot through his agency. Similar is the appearance of Sophrona in the last scene of the fourth act in the "Phormio."

798. **in patria,** Andros. See 70, 71. **pauper uiueret**: Comp. *inopia et cognatorum neclegentia*, 71.

799. **redierunt,** *redire* = "revert," in default of a will. *uenire,* in its strict sense, is used of property conveyed by will, and sometimes loosely instead of *redire.* **ad me lege,** to the nearest kinsman, as provided in the laws of Solon.

801. Mysis as a servant of Glycerium, who had passed for the sister of Chrysis, would naturally recognize Crito. **estne,** *ne* for *nonne.*

803. Itan Chrysis? hem? "is it true about Chrysis? indeed?" *hem*, spoken sadly (*gemitu*, Donatus) as Mysis nods assent. *hem* is sometimes placed after a question as a particle of reiteration. So DA. *non hercle intellego.* SI. *non? hem?* "no? don't you indeed?" (194), and SI. *nilne? em?* "nothing? do you say?" DA. *nil prorsus*, "nothing at all" (435). Crito delicately avoids saying *mortua est* directly. **Nos . . . miseras perdidit**, in a double sense. First, "afflicted us" by her death, and, second, "ruined us" because of the troubles which ensued after her death in regard to Mysis's mistress, Glycerium. *perdere*, in the sense of "afflict," is uncommon. An instance is found, however, in Cicero (Pro. Rosc. Amer. 12. 33): *mortem quae omnis civis perdiderit et adflixerit.*

804. quo pacto hic? supply *ualetis.* **sic,** "so, so." Although *sic* can be taken with the following *ut*, the reasons against doing so are very strong. *sic* is elsewhere used separately in the sense here indicated, as in *sic, tenuiter* (Phorm. 145). *sic* is not part of the necessary translation of the Greek proverb of which 805 is a duplicate. Finally, Donatus is against joining *sic* with *ut.* His comment is τὸ "*sic*" *nudum est, et est significatio languoris cuiusdam et lenitudinis.*

805. aiunt, "as they say"—parenthetical. Used to quote proverbial sayings and generally in a fuller way, as *id quod aiunt* (Phorm. 506) and *quod aiunt* (Phorm. 768). The line is almost exactly Menander's *ζῶμεν γὰρ οὐχ ὡς θέλομεν, ἀλλ' ὡς δυνάμεθα* (Meineke, IV. 84). Caecilius, with whose poetry Terence was well acquainted, has *uiuas ut possis quando non quis ut uelis.* Comp. also 305.

806. suos parentis: The *quidam senex mercator* of 221, in whose company Glycerium was shipwrecked when she was yet very young, was not her father, but her uncle (932). Hence she has naturally hoped to find her parents living in Athens. Terence has skilfully veiled the fact up to this point by speaking of her as *orbam* (224) in a vague way.

808. tetulissem, reduplicated form of *tetulissem.* The only other instance in Terence of the reduplicated perfect stem of *ferre* is *tetulit* (832); both in his earliest play. In Plautus it is quite frequent, *tetulit* being more common than *tulit.* He also has *tetuli, tetulero, tetulerit,* and *tetulisse.* It is an old form which is confined to the poets, and dies out very soon after Plautus. One instance is found in Lucretius.

809. Comp. line 124.

810. possidet, because a sister of Chrysis would be the heir, rather than Crito, a mere *sobrinus*. If Glycerium had discovered her parents Crito would have no difficulty in proving by them that Glycerium was really no relative of Chrysis, and could take the property as the heir-at-law. **hospitem**: See 439.

811. quam, lit. "to what degree," "how little."

813, 814. fere grandicula, "quite a well-grown girl." **illinc,** from Andros (70, 223). On the reason for Chremes's opinion that Glycerium must by this time have some *amicum et defensorem* see the reason given to Pamphilus by Chrysis, 286–288.

815. sycophantam . . . Mendicum, "some beggar of an adventurer," "fortune-hunter."

816. non licet, "I cannot"—from a moral standpoint.

817. antiquom obtines, supply *morem*, "you keep to your old character." *obtineo*, "hold strongly." So *obsto*, "stand firm." For the expression comp. *morem antiquom atque ingenium obtines*, Hec. 860.

818. eam = Glycerium. **quando** = *quandoquidem*. In the same sense in *quando ego mihi conscia sum*, Ad. 348.

819. As Mysis conducts Crito to the house of Glycerium, Davus, who has been standing near by during the scene, thinks it prudent to follow them thither instead of going into his master's house, into which Chremes had rushed but a few minutes before to acquaint Simo with his changed purpose (789). Davus has no relish for meeting Simo at such a juncture, and disappears after the others, thus leaving the stage entirely empty. This occurs only in one other place in the play, at 300.

Actus V.

With the new act the metre changes, as is often the case in Terence. The opening is in trochaic septenarii, which compose the greater part of the act. The other part is distributed between iambic senarii and octonarii. The only metrical disturbance of dramatic importance is in 857–865 (see notes).

Sc. 1.

820. Chremes and Simo step forth from the latter's house, where they have been engaged with each other since 789. Chremes is firmly resolved not to risk his daughter's happiness any longer by giving her to Pamphilus, a man whose heart is set on Glycerium, who is now known to have legal rights as an Attic citizen. **spectata**: See 91.

821. orandi: Formerly Chremes reproached Simo for supposing he needed to resort to entreaty to gain his request (544); now it is too late for him to gain it even by entreaty. **face**: The imperatives *dice, duce, face, fere* drop their final *e* after the time of Terence (Roby, 582).

822. paene inlusi, "I have almost fooled away."

823. Immo enim, "No, indeed! on the contrary!" *immo* is a responsive particle indicating the opposite of what has been said. *enim* in old Latin has not a causal but a corroborative force. It is like *uero*, by which it is often intensified (see *enim uero*, 91).

824. uerbis initum, in 572, 573. **dūdŭm,** "a while ago." The composition of this word is not *diū dum*, "a long *dum*," as Roby gives it (Gram. 528). This is based on the comment of the grammarian Priscian (Keil, l. c. III. 479) on *dudum*. He says *putant quidam "dudum" quasi "diu dum" dici.* It is better derived, as Bopp first showed, from the doubled *dŭm*, formed on the analogy of *iam iam, ubi ubi, ut ut.* The long *ū* is by compensation for the suppressed *m*. *dŭ(m)dŭm = dūdŭm.* **nunc** is in close contrast with *dudum.*

825. prae studio, "from your eagerness." This causal use of *prae* is found most usually in negative expressions and with some word of feeling or emotion. Thus *iniquus prae studio* here, and *prae gaudio ubi sim nescio*, Heaut. 308.

826. Neque modum, "no limit to."

827. iniuriis, "your unfair demands."

828. homini adulescentulo: See 755.

829. abhorrenti, "who is averse."

830. ut repeats *ut* in 828 for clearness, rather than for emphasis. **seditionem,** "discord," "domestic strife." Only instance of *seditio* in Terence. **incertas,** "insecure," because Pamphilus may have to marry Glycerium after all.

834. Per ego te deos oro: See 538 and more particularly 289. **illis,** Glycerium and Mysis.

835. illum, Pamphilus.

840. facturas, supply *eas* as subject. **praedixit,** in 507–509.

841. ac uolui, "as I meant to do."

Sc. 2.

842, 843. Unluckily for Simo's last statement (840, 841), with which he attempts to answer Chremes by quoting Davus, Davus himself now appears at the door of Glycerium's house and calls back to her within to be perfectly easy about the outcome of affairs. Chremes nudges Simo with *em Dauom tibi,* and Simo looks around to see whence Davus is coming. *meo praesidio atque hospitis* is part of Davus's sentence begun in 842. As Simo hears these last words, and also sees that Davus has meant them for Glycerium, he at once suspects the worst.

844. hominem is, of course, Crito.

845. in uado: Plautus has *iam esse in uado salutis res uidetur,* Aul. 803. Comp. 480.

846. Davus suddenly checks himself as he perceives Simo. **bone uir**: See 616.

847. Omnia apparata sunt, as if he had complied with Simo's order to him in 523. **intus,** as if he had just stepped out of Simo's house, instead of Glycerium's. **Curasti probe**: Simo continues to be sarcastic.

848. accerse: Comp. Davus's former unlucky *quor uxor non accersitur* in 581. He will be more successful this time. **id,** "the one thing." In further answer to Davus's airy *omnia apparata sunt.* Everything is ready, of course — save one thing, the bride.

849. Simo abandons all disguise and astonishes Davus by asking about the very thing in regard to which Davus supposed he did not know anything. **istic,** at Glycerium's.

850. Modo, "just." Davus's evasions provoke Simo. **quam dudum,** "how long ago." Comp. *quando?* DO. *hodie.* PH. *quam dudum?* DO. *modo,* Eun. 697.

852, 853. Simo keeps up the appearance of truthfulness before Chremes. Comp. 576–578. Davus does not care to refute the clumsy subterfuge, and Chremes helps on the discomfiture of Simo in the facetious *cum illa litigat.*

854. Davus, encouraged a little by Chremes's remark, ventures to tell him about the unexpected arrival of Crito, and in doing so enrages Simo. **Immo uero**: See 823. "No, indeed, I will tell you of something much worse than a lover's quarrel." **indignum . . . facinus,** "a dreadful thing." **audies**: The future indicative after *faxo* instead of the present subjunctive is found only in old Latin.

855. **ellum**=*en*+*illum*, "behold him." Dramatically spoken, to introduce the sketch of Crito which Davus is about to draw. Davus chooses just such adjectives as are suitable for alarming Simo. He overdraws Crito's strong traits. **confidens,** "bold" enough to overcome any opposition from Simo. *confidens* sometimes means "bold to the verge of insolence," as in *parasitus quidam Phormio, homo confidens* (Phorm. 122).

857. **Tristis seueritas,** "a serious austerity." This is the most impressive line in the description. Davus makes it emphatic by changing the metre and using an iambic octonarius.

858, 859. Simo is alarmed. As he eagerly breaks in and questions Davus his worst fears are realized. **se scire** demolishes all Simo's hopes, for he can no longer say the citizenship of Glycerium is a fiction of Davus. His slave has outwitted and humiliated him in an unpardonable manner.

860–865. Simo loses his self-control, and shouts for his slave Dromo to come and carry off Davus to be bound for exemplary punishment — probably flogging. Davus is picked up and carried away in spite of his loud protestations that he has spoken nothing but the truth. From 856 to 865 the metres rapidly alternate between trochaic septenarii and iambic octonarii. **Sublimem . . . rape,** "lift him up and carry him off." **commotum,** lit. "shaken up together," "dressed out" with a flogging. **quadrupedem,** "on all fours."

866. Iambic senarii to end of scene, and thence to 896. **si uiuo,** "as sure as I live."

868. **illi,** Pamphilus.

869. **Pietatem,** the filial respect due to his father.

871. Simo rushes to the door of Glycerium's house and knocks loudly.

Sc. 3.

872. In response to the knocking Pamphilus appears. Simo cannot contain himself.

873. malo loqui, "revile."

875. Ain tandem? "Do you, too, say?" **Ita praedicant**: Pamphilus knows better than to venture the assertion on his own authority.

877–881. Simo's angry grief is now so uncontrolled that he abandons the direct second person and apostrophizes Pamphilus in the third person, as though he could not bear to speak to him any longer. Comp. Dido's denunciation of Aeneas (Verg. Aen. IV. 369, 370):

Num fletu ingemuit nostro? num lumina flexit?
Num lacrimas victus dedit, aut miseratus amantem est?

882. Me miserum is an expression of real sorrow on the part of Pamphilus. Comp. *patris pudor* (262) in reference to Pamphilus's regard for his father. **Hem** (as Simo hears *me miserum*) recalls him to address Pamphilus directly. **id** = *te miserum esse.*

883–885. Olim istuc, olim: Simo expands *olim* in explicit fashion in 883, 884. 884 is the development of *ita*, 883. Sharpening *olim* into *eodem die* (885), he then takes up *istuc* (883) again in *istuc uerbum* (885). **istuc uerbum** is the "*miseram me*" of the hapless Pamphilus, and Simo is "rubbing it in" with a vengeance.

886–889. After his temporary digression (882–885) Simo resumes his apostrophe — this time to himself and a little less passionately. **ualeat**: See 696. Pamphilus in his dismay faintly ventures *mi pater.*

890. huius patris, "me as your father."

891. liberi: The plural here refers to the relationship abstractly, without reference to the number of children. Comp. the legal definition in the "Digest" (I. 16. 148): *nec est sine liberis cui vel unus filius unave filia est.*

893. The imputation of bringing false witnesses to prove Glycerium's citizenship is more than Pamphilus can bear. So he breaks in with *pater, licetne pauca.*

894, 895. Chremes is the one who has the best right to interfere in behalf of Pamphilus, in view of Simo's previous unusual freedom in sacrificing the gravest interests of his daughter.

896. From here to 929 trochaic septenarii.

899. Hoc modo, "this only." **adlegatum,** "brought for a purpose," "instigated."

901. Sino: Pamphilus hurries off to fetch Crito from the house of Glycerium.

903. This verse sounds like a proverb and probably was one. There is no fragment of Menander, however, which matches it, although one has been preserved which might easily have suggested it (Meineke, IV. 262, No. CXIII.).

Sc. 4.

Crito now appears in company with Pamphilus, who has evidently implored his intercession. The metres of the scene are two — trochaic septenarii in the first half (904–928), and iambic octonarii in the last half (929–956).

906. Chremes and Crito had been acquainted in earlier years.

907. insolens, "contrary to your custom," "unexpectedly." As Crito does not know Simo, he asks to have him pointed out.

908. eho tu is abrupt and somewhat rude.

909. Crito's direct shifting of the responsibility for the proof on Simo in *tu negas* provokes *itane paratus* in return. **paratus** is spoken as if Crito were an advocate who had carefully made up his mind in advance as to what plan to pursue in the conduct of his case. Comp. *itane es paratus facere me aduorsum omnia,* Phorm. 427.

913. conglutinas, "patch up." **nuptiis,** "by marriage."

914. Crito is so offended at Simo's infatuated insolence that he does not care to say any more to him. Chremes endeavors to calm him.

916. adtemperate euenit, a sarcastic repetition of Crito's indefinite *euenit,* "it happened so" (907).

918. The *quod moneam probe* of Pamphilus is something that would explain that Crito's coming had nothing to do with his own connection with Glycerium. But he fears to do so, while his father is so angry.

919. Sycophanta, "You impostor." At this gratuitous and aggravated insult Crito loses patience with Simo. **Sic est hic** is converted by Crito into the warning *uideat qui* ("how") *siet* (*hic*).

920. Comp. the lines of Alcaeus, *αἴκ' εἴπῃς τὰ θέλεις, ἤ κεν ἀκούσαις τά κεν οὐ θέλοις.*

921. moueo, "am I the one who stirs up your troubles, or concerns himself about them?" **non tu tuom** etc.: Comp. Aristophanes (Thes. 204), *ἀλλ' αὐτὸς ὅ γε σόν ἐστιν οἰκείως φέρε.*

922 iam, "soon," "at once."

924. egens, "in his distress," caused by the knowledge that, as he would soon die from the injuries of the shipwreck, Glycerium would be left destitute unless some one would take care of her until her parents were found.

925. Fabulam inceptat, "here's a yarn." Crito's statement, by which he was to prove Glycerium a citizen, started with the standard *quidam olim* of tales and stories; "once upon a time a certain (man)." See 221. **Sine,** spoken to Simo.

926, 927. obturbat, used of persistent or violent interruption. Comp. *obtines*, 817. **Perge,** spoken to Crito. **Tum,** "Moreover." **is** = the father of Chrysis (925), and also **illo. sese,** the shipwrecked merchant.

928. Crito's failure to remember the name instantly dismays Pamphilus.

930. Rhamnusium, "from Rhamnus," a well-known division (δῆμος) of Attica. Crito is not so certain about the name of the dead merchant as about the place from which he came. **O Iuppiter,** an expression of great surprise, quite different from the common by-words *pol*, *edepol*, or *hercle*. Crito's information has come home very closely to Chremes.

932. eam, Glycerium. The subject of *aibat* refers to the dead merchant.

933. Certe meast: Chremes is the brother of the dead merchant. This astonishes Crito, Simo, and Pamphilus in turn, each a little more than the one before him.

934. Noram et scio, "I knew (him) and know (that he was your brother)." The object of *scio* is Chremes's statement just uttered.

936. nunc primum defines *postilla* more clearly, "now for the first time since then."

937–939. Pamphilus's joy is too great to be kept quiet. His Glycerium is a daughter of Chremes. What could be luckier! **tuam inueniri,** "found to be your own daughter." **multimodis,** "for more reasons than one"—that is, for the sake of himself and Pamphilus as well as on Chremes's account. This encourages Pamphilus to edge in with *credo, pater*. He wants the fact emphasized at once, without any further doubt or debate.

940. scrupulus, lit. "a small stone," "a slight obstacle." **me male habet,** "worries me." Comp. *hoc male habet uirum*, 436.

941. "You deserve (to be worried) for your scruples." **odium** = *odiosus homo*. Comp. Plautus (Truc. 320) *odium eccum pro-*

greditur meum, "there goes my *bête noir!*" **nodum in scirpo quaeris,** "(for) you're looking for a knot in a bulrush," is the reason for Pamphilus's exclamation *dignus es cum tua religione.* The expression *nodum in scirpo quaeris* is proverbial, and occurs in Ennius and Plautus as well as here. *scirpus* means a smooth, jointless, flexible osier or rush used in plaiting mats.

943-945. As Crito tries to recall what was the name by which Glycerium was known in her earlier life Pamphilus grows impatient. He knows it well enough and calls it out to Chremes. Notice that after **Pasibulast, Ipsa east** and **East** are almost simultaneous. The recognition is immediate. "C'est un jeu de théâtre" (Mme. Dacier).

946. Pamphilus is now very bold with his *miliens audiui.*

947. Quid restat? "Is there anything to be said, after all this?" The cause for Simo's anger is taken away.

948. res ipsa, the fact that Glycerium is a daughter of Chremes. *Which* daughter made but little difference to Simo, though all the difference in the world to Pamphilus.

949. Pamphilus turns to Chremes as to a judge in court. His case is one *de uxore*, whom he has acquired by *possessio* (=*ita ut possedi*). This *possessio* made out a good *prima facie* case for him, but to be made perpetual needed confirmation from the proper authority. **Causa optumast,** "your case is excellent."

950. aliud: Chremes uses this word facetiously in a double sense; "something else" as some other way of settling the question, or "something else" needed to make complete the present settlement, namely, a dowry. Pamphilus is a little disconcerted, for he stupidly thinks of the first possibility, and asks *nempe id?* "oh! it's that, is it?" with forced and uneasy cheerfulness. Simo is quicker, and humorously says *scilicet*, "of course," which means one thing to Pamphilus and another to Chremes. Chremes promptly relieves Pamphilus by the distinct *dos, Pamphile*, a way of directing his attention expressly to the second meaning of *aliud.* Comp. for a somewhat similar instance *ego, Pamphile* in 675.

951. Decem talenta, a large dowry. Chremes is as generous now as when he first offered his daughter (101).

952. haud nosse, either because so many years had elapsed, or perhaps because she had never met Crito. **transferri,** "carried across," because of her delicate condition.

953-956. Simo waxes witty as Pamphilus appeals in behalf

of Davus. **Haud ita iussi,** "that's not as I ordered, then." He plays on the double meaning of *recte*, taking it in a different sense than Pamphilus intended.

Sc. 5.

At the close of the last scene Pamphilus is left alone on the stage. Poetic justice has been meted out all around except to Charinus and to Philumena, who (as Donatus insists in a fatherly way) in fairness ought to be provided for also.

957, 958. Iambic octonarii. The rest of the play (through to 981) is in trochaic septenarii.

959–961. An Epicurean sentiment not uncommon in the comic poets who followed Menander, the avowed admirer of Epicurus. Epicurus taught that the gods dwelt in perfect happiness, untroubled by any sorrow. Inasmuch as their happiness, to be perfect, must be free from any danger of extinction, it was also immortal. Pamphilus, in the possession of a perfect joy, reasons that his immortality is therefore assured, if only no new grief shall ever intervene. Comp. *deorum uitam apti sumus* (Heaut. 693), *deus sum si hoc itast* (Hec. 843), *inmortalitas mihi datast* (Plaut. Merc. 603).

962. potissumum, "above all." See 454.

964. Notice the double alliteration. **solide solum,** "through and through." **gaudia,** cognate acc. Cicero has preserved *ut suum gaudium gauderemus* (Ep. ad Fam. 82) in a letter of Caelius.

Sc. 6.

965. Enter Davus, whom Simo has just unbound. **O Pamphile** is very rueful.

967. More hominum, "as usual."

969. As Pamphilus tells Davus the good news, Charinus, who has been standing by unnoticed, is naturally surprised and interested.

971. Charinus can hardly believe his senses. **Num ille somniat ea quae uigilans uoluit** is proverbial in its origin. Comp. *credimus, an qui amant, ipsi sibi somnia fingunt?* (Virg. Ecl. VIII. 108) and *Sabini quod uolunt somniant* (Livy, VI. 21).

973. Solus est quem diligant di, "he's the darling of the gods," "there never was such a boy." **Saluos sum**: Charinus's

first thought is always for himself. Comp. 305, 306, 318, 319, 347, 370, 625–641, 698, 709, 710.

975. in tuis secundis, "in your good-fortune." *secundis* is neuter. Comp. *omnia mea occulta* (Heaut. 575) and *tua iusta* (Phorm. 280).

976. Tuos est, "in your hands," "tout à vous" (Mme. Dacier).

977. Memini, "I'll keep it in mind." The present expresses a nearer intention than the future would indicate here.

980, 981. Ne exspectetis dum exeant huc is spoken to the audience as Davus lingers an instant before leaving. The betrothal of Charinus to Philumena behind the scenes is a device of Terence to avoid violating more than was necessary the example of Menander. Contrary to this example Terence had added to the original a second pair of lovers to give more action by means of a by-plot. This being accomplished, Charinus is disposed of at the end with all possible promptness. **despondebitur,** of course, refers to Philumena. **ω. Plaudite:** ω stands for the last speaker in the play—the *cantor*, or singer—who arose and formally closed the play by this signal for applause. Comp. the statement of Horace, *donec cantor "vos plaudite" dicat* (Ep. ad Pisones, 155).

ALTER EXITVS.

This second ending of the "Andria" does not occur in the older manuscripts of Terence, but is found in several which do not antedate the tenth century. It is, however, an ancient ending, and was known to Sulpicius Apollinaris (earlier than 150 A.D.), and to Donatus and Eugraphius, who doubted its genuineness. In commenting on *tu, Daue, abi domum* (978), Donatus says *hi uersus* (982–1002) *usque ad illum "gnatam tibi meam uxorem"* (1002) *negantur Terentii esse, adeo ut in plurimis exemplaribus bonis non inferantur*—a remark which throws light on the absence of the second ending in our best MSS., all of which, though later than Donatus, are derived from earlier copies. Eugraphius rejects the ending on internal grounds; *ita enim integritas fiet sensus sublatis versibus qui intus gesta retinebant* (982–1002).

The ending is devoted to settling the affairs of Charinus satisfactorily and in considerable detail. Although the literary

quality of these verses is not so finished as that of the play in general, there is yet nothing necessarily inconsistent with the supposition that it is the draft of an earlier ending which Terence abridged later. The settlement of Charinus's affairs is of no sufficient dramatic value to be spread out at length, and it unnecessarily extends the play beyond the limits set by Menander in his *'Ανδρία*. The shorter ending (977–981) may thus have been substituted later by Terence himself. On the other hand, we need to consider that 982–1002 have come down to us entirely apart from the best extant MSS., that their text is corrupt in many places and almost hopelessly so in 994, 995, that their literary value is lower than the average of Terence, and that they close in iambic senarii, whereas the regular ending of every play in Terence is in trochaic septenarii. Accordingly Ritschl is of the opinion that the second ending is the work of some poet a little later than Terence. Dziatzko and Braun consider it much later.

METRES OF THE ANDRIA.

Prologvs,		1–27,	iambic senarii.
Act I.	Sc. 1,	28–171,	iambic senarii.
	Sc. 2,	172–175,	iambic octonarii.
		176,	" quaternarius.
		177,	" octonarius.
		178, 179,	trochaic septenarii.
		180–195,	iambic octonarii.
		196–198,	" senarii.
		199–205,	" octonarii.
	Sc. 3,	206–214,	iambic octonarii.
		215–226,	" senarii.
		227,	" octonarius.
	Sc. 4,	228–233,	trochaic septenarii.
		234, 235,	iambic octonarii.
	Sc. 5,	236–239,	iambic octonarii.
		240,	" quaternarius.
		241, 242,	trochaic septenarii.
		243,	iambic octonarius.
		244,	" quaternarius.
		245,	trochaic septenarius.
		246,	" quaternarius.
		247–251,	" septenarii.
		252,	iambic quaternarius.
		253–255,	" octonarii.
		256–260,	trochaic septenarii.
		261–269,	iambic octonarii.
		270–298,	" senarii.
		299–300,	" septenarii.
Act II.	Sc. 1,	301,	trochaic octonarius.
		302,	" septenarius.
		303, 304,	iambic septenarii.
		305,	trochaic octonarius.

Act II.	Sc. 1,	306,	trochaic septenarius.
		307,	" octonarius.
		308,	" septenarius.
		309–316,	iambic octonarii.
		317,	trochaic septenarius.
		318,	iambic senarius.
		319–337,	trochaic septenarii.
	Sc. 2,	338–374,	trochaic septenarii.
	Sc. 3,	375–383,	trochaic septenarii.
		384–392,	iambic senarii.
		393–403,	" octonarii.
	Sc. 4,	404–411,	iambic senarii.
	Sc. 5,	412–458,	iambic senarii.
Act III.	Sc. 1,	459–480,	iambic senarii.
	Sc. 2,	481–484,	bacchiac tetrameter acatalectic.
		485,	iambic quaternarius.
		486,	" senarius.
		487–496,	" octonarii.
		497, 498,	" senarii.
		499–509,	" octonarii.*
		510–516,	trochaic septenarii.
		517,	" quaternarius.
		518–523,	" septenarii.
		524–532,	iambic senarii.
	Sc. 3,	533–536,	iambic octonarii.
		537,	" quaternarius.
		538–574,	" senarii.
		575–580,	" septenarii.
	Sc. 4,	580, 581,	iambic septenarii.
		582–604,	" octonarii.
		605,	" quaternarius.
		606,	" octonarius.
	Sc. 5,	607, 608,	trochaic octonarii.
		609,	" septenarius.
		610–620,	iambic octonari.
		621–624,	trochaic septenarii.

* Fleckeisen scans 506 as a septenarius. But see note on 506 for the reasons why it is to be regarded as an octonarius.

Act IV.	Sc. 1,	625,	dactylic tetrameter acatalectic.
		626–634,	cretic tetrameter acatalectic.
		635,	trochaic septenarius* (with pauses).
		636,	iambic quaternarius.
		637, 638,	bacchiac tetrameter acatalectic.
		639, 640,	trochaic septenarii.
		641, 642,	iambic octonarii.
		643–649,	trochaic septenarii.
		650–654,	iambic octonarii.
		655–681,	" senarii.
		682, 683,	" septenarii.
	Sc. 2,	684–715,	iambic septenarii.
	Sc. 3,	716–739,	iambic senarii.
	Sc. 4,	740–795,	iambic senarii.
	Sc. 5,	796–819,	iambic senarii.
Act V.	Sc. 1,	820–841,	trochaic septenarii.
	Sc. 2,	842–856,	trochaic septenarii.
		857,	iambic octonarius.
		858, 859,	trochaic septenarii.
		860–863,	iambic octonarii.
		864,	trochaic septenarius.
		865,	iambic octonarius.
		866–871,	" senarii.
	Sc. 3,	872–895,	iambic senarii.
		896–903,	trochaic septenarii.
	Sc. 4,	904–928,	trochaic septenarii.
		929–956,	iambic octonarii.
	Sc. 5,	957, 958,	iambic octonarii.
		959–963,	trochaic septenarii.
	Sc. 6,	964–981,	trochaic septenarii.
Alter Exitvs,		982–991,	trochaic septenarii.
		992–1002,	iambic senarii.

* See foot-note to opening note of Act IV. sc. 1.

TEXTUAL NOTES—ANDRIA.

The *didascalia* follows the arrangement of Dziatzko.

8. aduortite, MSS. and Priscian. Donatus has *animadvertete*—*Legitur et* "*adtendite.*" This latter is the reading in Umpfenbach.

103. The MSS. yield **Quid igitur obstat, quor non uerae fiant.** This exceeds by one entire foot the proper length of the verse. Either *igitur* or *uerae* should be excluded. Umpfenbach excludes *igitur*, but Bentley and others exclude *uerae.*

171. It is hard to decide here between **sequor** and **sequar.** Against Priscian's reading and the analogy of *sequor* elsewhere, I have followed DEP, Donatus (as quoted by Priscian), and Bentley.

182. Vt inserted by Umpfenbach according to Bentley's conjecture; otherwise the iambic metre cannot be preserved. Comp. *ut ne impune in nos inluseris.*

213. perii is punctuated in Umpfenbach *si senserit, perii, aut* etc. But *perii* is interjectional (as Bentley stated), and should be punctuated to show this. See notes.

214. Umpfenbach follows the MSS. except for the omission of *me* after **praecipitem.** Partly on metrical and partly on grammatical grounds Bentley alters the first part of the verse to *qua iure qua me iniuria,* which makes the line sound in metre and style, but is not deducible from the MSS., nor does it fit with the comment of Donatus (*hoc proverbiale est*) so well as Guyet's conjecture *qua iure quaque iniuria*—a reproduction of the proverbial *καὶ δικαίως κἀδίκως* of the Greeks.

224. fabulast, Umpfenbach, on the ground that *fabulae* in the MSS. is *fabula ē* = *fabula est,* or *fabulast.*

225. See notes.

243. Fleckeisen reads *dat operam* for **operám dat.** This is an arbitrary reversal made by Bentley in consequence of his removing the interrogative *-n* from *itan* so as to change the **verse**

from a question to a plain assertion. He makes the change on purely subjective grounds (*si tollas interrogationem melius procedet sententia*), and is then forced to change *operám dat* from metrical necessity and in violation of the obviously enclitic character of *dat* in this place.

255. Abí . . . ábi, Umpfenbach, Fleckeisen. *ábi . . . ábi*, Bentley, Wagner, Spengel, Dziatzko.

260. diuorse, Donatus and some MSS.

265. In the MSS. *me aliquid* occurs before **de illa.** Bentley has expelled *aliquid* and shifted *me* to follow *de illa.*

287. Umpfenbach and Dziatzko read *inutiles*, following Priscian. Donatus appears to have *utiles*, which agrees with the MSS. I have followed Bentley and Fleckeisen in their adherence to **utiles.**

289. Quod ego te per hanc dextram is the MSS. order. Donatus has the same, with *ego* omitted. Umpfenbach's reading, however, gives the order accepted by most modern editors later than Bentley. See notes.

296. fidei, Umpfenbach.

302. Fleckeisen has **ei misero.**

320. The MS. reading **neque auxili copiam** makes a bad hiatus after *neque* and an arbitrary lengthening of the penult of *auxili.* Eugraphius gives the reading *ad auxilium copiam*, which is grammatically unusual but metrically perfect, and was adopted by Bentley.

330. ne utiquam, Wagner.

353. prendit is a dissyllable in Terence, unless this be an exception (as Spengel thinks it is). In Plautus the trisyllabic *prehendo* is common.

359. suspicio and **suspitio** are both correct, though Fleckeisen formerly argued in favor of *suspitio* as the only correct form.

368. Chremi, Fleckeisen.

372. necessus is the generally accepted conjecture of Lachmann for *necesse* of the MSS. According to the Bembine MS. Terence employs *necessus* before a consonant. Comp. *necessus fuit* (Eun. 998) and *ut sit necessus.* CL. *merito te amo* (Heaut. 360).

376, 377. In Umpfenbach 377 = 376 and 376 = 377.

395, 396. See notes.

398. Alia, MSS. **Aliam,** Donatus. Bentley adopted *aliam* on the ground that it is the contrast to *inopem* (396). His words

are *rectum tamen est "aliam," cum dote scilicet; non ut "inopem inveniet."*

414. Bentley rejects this as spurious because *dicit Byrria se Pamphilum sequi "huc" (id est in scaenam) venientem.* "*huc*" is Bentley's conjecture for **hunc** on the ground that it is absurd to speak of Byrria as following Pamphilus. But *hunc* does not refer to Pamphilus (see notes). If it did, Bentley's rejection of the line would have more substantial weight (see notes). Modern editors retain the line, although Wagner follows Bentley and considers **propterea id** (which he calls "a nasty pleonasm") an additional reason for rejecting it. But see Spengel's "Andria," s. v. 414.

429. uidere, Wagner, Fleckeisen. Donatus has the comment *aut "memor sum me vidisse" aut "memini videri," non "videre."*

434. Umpfenbach adds ? after Davus's answer. Bentley has **Quid, Daue, narrat?** against all the MSS.

439. As rearranged by Erasmus. Bentley's reading is **propter hospitaï huiusce consuetudinem,** which is very faulty, though nearer the MSS.

446. appulit, Umpfenbach.

483. poste, Umpfenbach. **post,** MSS., followed by Spengel and Dziatzko. *poste* is the conjecture of Fleckeisen made against the MSS. to save *deinde* from being scanned as a trisyllable. *poste* has no existence anywhere in Terence save as a conjectural substitute for *postea* (Eun. 493) or *post.* It does, however, occur in Plautus occasionally. See Spengel's note in this place for reasons in favor of *dëinde.*

512. prius, Umpfenbach, MSS. **primum,** Donatus, followed by Bentley and Fleckeisen.

516. Probably an interpolation, as Fleckeisen and Ritter argue. In one MS. 516 and 517 are run together into one verse. The flatness of 516 in the mouth of Davus is very evident.

521. *Apud veteres "tamenidem" integer fuit,* Donatus.

560, 561. Wagner objects to closing the verse with **et** and the preceding elision. He therefore expunges *et,* and to smooth out the grammatical difficulties thus created changes *coniugio* to *coniugi,* then inserts *eum* after *coniugi,* and alters *liberali* to *liberalis.* He then adds, "The change is not, I hope, very violent." But in this line, where even Bentley could see no need of any emendation, we may certainly retain *et,* in spite of its infelicity,

rather than wreck the whole of 561 and then be forced to reconstruct it arbitrarily.

605. éccum uideo ipsum with Braun, Fleckeisen, and Dziatzko. **eccum ipsum uideo,** Umpfenbach.

625. Hoc(c)ine, Bentley's reading. He says "*est*" *abesse oportere, ne pro dactylo creticus fiat.* The MSS. have *hocinest.* It looks as though the line started out to be cretic and then thinned down into dactylic metre. This is the only dactylic verse in Terence, and not a pure one at that, if we keep *hocinest* of the MSS.

633. A spurious line.

638. illi, Umpfenbach, following Donatus. **illic,** MSS.

650. conflauit, Umpfenbach, following Donatus. **confecit,** MSS. Donatus's comment is "*confecit:*" *legitur et* "*conflavit.*"

663, 664. With Fleckeisen. The difficulty of reducing the octonarii of the MSS. to senarii is considerable, but probably necessary.

704. habeo, Umpfenbach. The abruptness of *ne erres* needs stronger punctuation after *habeo.*

705. Umpfenbach ends the verse with a full stop.

747. Quor me solam—? following Spengel's punctuation.

793. uolumus hem, Umpfenbach. *hem* is not in MSS. *uoluimus* with Fleckeisen.

807. appuli with Donatus and MSS. Priscian attests the reading *attuli.*

814. Grandicula, for *grandiuscula* of the MSS., is a conjecture of Fleckeisen to avoid unusual synizesis.

816. libet, Umpfenbach, following D[1]GP[2]. **licet,** Donatus, Eugraphius, and BCD[2]EP[1].

920. PERGET is the reading of the Bembine MS., **pergit** of Donatus.

936. post ibi, Umpfenbach, following Lachmann's conjecture made against *postilla* of the MSS., in order to preserve the integrity of the metre. Ritschl refuted Lachmann's rejection of *postilla* (Opusc. II. 271), but rearranged the line arbitrarily. I prefer to let *postilla* stand, even in spite of its metrical infelicity.

959. PROPTEREA is the reading of A and almost every other MS., as well as of Donatus and Eugraphius. Bentley follows Servius and reads *eapropter.*

963. mallem, Umpfenbach. **malim,** Calliopian MSS.

994, 995. These lines are very corrupt and depend on inferior MSS. See note on the *Alter Exitus Andriae*, p. 197. I have retained Umpfenbach's reading, rather than Ritschl's, which is so largely conjectural. **Mihi agissime** is in the MSS. Hermann, and after him Fleckeisen, have conjectured *aequissume.*

END OF ANDRIA.

THE HEAVTON TIMORVMENOS.

DIDASCALIA.

For the *didascaliae* in general, and for comments on **LVDIS MEGALENSIBVS, AEDILIBVS CVRVLIBVS, AMBIVIVS TVRPIO, MODOS FECIT, MENANDRV, CLAVDI,** and **TIBIIS,** see the notes on the *didascalia* of the "Andria."

DVABVS DEXTRIS, *sc.* **TIBIIS.** —What precisely was the distinction between *tibiae dextrae* and *tibiae sinistrae* is not clear. According to Donatus the *tibiae pares* and also the *tibiae impares* were each divisible into *dextrae* and *sinistrae.* Whether this refers to a double method of playing the flutes, or some right-hand and left-hand device in their respective construction, is not known.

MANIVS IVVENTIVS and **TITVS SEMPRONIVS** were consuls 163 B.C.

PERSONAE.

See note on the *personae* of the "Andria."

Syrus and Dromo are stock-names for slaves in other comedies besides the "Heauton timorumenos." In Terence, Chremes is always the name of a *senex* and Sostrata of a *matrona.* The same is true in regard to other standard names in Terence. Pamlus, Antipho, and Phaedria are always *adulescentes,* Bacchis a *meretrix,* and Canthara or Sophrona a *nutrix.*

PERIOCHA.

See note on the *periocha* of the "Andria."

v. 12. aliam: Not Bacchis, of course, or else we should find *alteram.* See v. 1065.

PROLOGVS.

This prologue, like the others of Terence, is occupied with answering the attacks of his critics and in pleading for a friendly hearing. To accomplish both of these purposes the better this prologue is intrusted to an old actor, probably Ambivius Turpio, whose influence with the audience would naturally be greater than that of any of the young and inexperienced actors to whom the recitation of the prologue was ordinarily assigned. After a short introduction (1–9), in which the double object of the speaker is stated in *id primum dicam* and *deinde quod ueni eloquar* in v. 3, the remainder of the prologue is occupied with the explanation of these two statements. *Id primum dicam* is unfolded in vv. 10–34 and *deinde quod ueni* in vv. 35–52. (For the critical difficulties in vv. 6 and 7–9, see the textual notes to this play). The metre of the prologue (as in all the other prologues of Terence) is the iambic senarius.

2. Poëta: See note on And. 1.

3. Id refers to the clause *quor . . . adulescentium.* See note on *id* and *hoc*, And. 180. **quod ueni** = *id propter quod ueni* or *quod ueni ut dicerem.* Not "why I came," for then the subjunctive *uenerim* would be required.

4. integra . . . integram, an entire Latin play taken from one entire Greek play, without mixture of two Greek plays to make one Latin (*contaminatio;* see note on And. 16). This is better than to translate *integer* in the sense of "fresh" or "newly adapted," because *integra* is the technical contrast to *contaminata* (Cic. Top. 18), and the natural adjective to use is *noua* (see *nouam esse ostendi*, 7, and *nunc haec plane est pro noua*, Hec. 5) if "fresh" or "newly adapted" is meant.

6. "Wrought out double from a single plot" in the Greek original. This does not necessarily imply that Terence took two Greek plays to make his one Latin comedy. The better interpretation is that he elaborated the simple plot of Menander by adding a side-plot of his own. In so doing he doubled the *personae* of Menander, making two *senes*, two *adulescentes*, two *serui*, and two *amicae* (Bacchis and Antiphila), instead of one. See note on 440.

7. qui scripserit, Terence.

8. quoia Graeca sit, Menander's, who composed the Ἑαυτὸν τιμωρούμενος, from which this play is taken.

9. id: See note on 3; also note on And. 180.

10. dabo, "I will explain." This sense of *dare* is almost entirely preclassical and poetic. Comp. *dabo, quo magis credas* (Phorm. 877) and *filio hanc fabricam dabo* (Plaut. Bacch. 366).

11. Oratorem, "An ambassador" with a verbal message or entreaty. This is an earlier meaning than that of "orator" in the full sense. Thus in Ennius we find *orator sine pace redit regique refert rem.*

12. Vostrum iudicium fecit, "He has made the decision yours." They are to be the judges before whom he appears as the *actor* or advocate in behalf of his client.

13. a facundia, "in point of eloquence." So *ab ingenio improbus* (Plaut. Truc. 833). This use of *a* or *ab* with an ablative joined to a verb or adjective is to define more precisely the respect in which the verb or adjective is used.

14. cogitare, "think out," "invent." In later Latin *excogitare* would be employed, but in the earlier stages of the language, before a full use of compounded words had been developed, the uncompounded verbs had to serve for the expression not only of their own simple meaning, but often also to supply the various modified senses afterwards marked more clearly by compounding with a preposition. **commode,** "suitably," "happily."

16. quod, acc. of specification. **maliuoli,** his literary enemies, chief among whom was the *maliuolus uetus poëta* (22), Lavinius. See note on And. 7. There are two charges made by these enemies. The first (introduced by *nam quod*, 16, and extending through v. 22) is brought by the *maliuoli* in general, and is to the effect that Terence was guilty of the practice of *contaminatio.* The second (introduced by *tum quod*, 23, and extending through v. 34) is brought by the *maliuolus uetus poëta*, and accuses Terence of depending, not on his own abilities, but on the help of his noble friends in composing his plays. His answer to the first charge is an admission of the fact and a justification of the practice by reason of the example of the earlier Latin poets (*bonorum exemplum*, 20). See opening note to prologue of the "Andria." He does not distinctly deny the second charge, probably from fear of offending his influential patrons, but appeals to his audience to be the judges as to whether it is true or not, and then

diverts their attention (30–34) to the literary faults of his rival Lavinius.

17. contaminasse: See note on And. 16.

19. deinde facturum autumat, "means to do it still" (Colman). *neque . . . et* or *et . . . neque* may be used as a pair of connectives when one of the clauses is affirmative. *autumat* is stronger than *aio*, which is the regular opposite of *nego.* See "Eunuchus" (252), *negat quis? nego; aït? aio.* According to Aulus Gellius (XV. 3. 6) the force of *autumo* included not only *aestumo*, but also *dico*, *opinor*, and *censeo.* It is the word of emphatic assertion.

20. bonorum exemplum, Naevius, Plautus, Ennius. See note on And. 18.

23. hunc, Terence. **studium musicum** (see also *ars musica*, Phorm. 18) may mean either music or poetry. Here, of course, poetry is meant. The construction *ad studium* after *adplicasse* instead of *studio* in the dative is a regular one in early Latin. See note on And. 1.

24. Amicum=*amicorum*, the principal young patrician friends of Terence, such as Scipio, Laelius, and Furius. **ingenio,** "genius;" **natura,** "talents." The charge that the poet's friends composed his plays for him is more definitely described in the prologue to the "Adelphoe" (15, 16):

——isti dicunt maiiuoli, homines nobilis
hunc adiutare adsidueque una scribere.

25. Arbitrium, "your decision," based upon *existumatio*, "your judgment."

26. oratos in the sense of *exoratos*, "successfully entreated by the *orator*" (11), "persuaded." See note on *cogitare*, 14.

27. Supply *efficere* after **possit. iniquom . . . aequom** (gen. pl.), here used in the sense of "unfriendly" and "friendly."

29. Antecedent of **qui** is *iis* understood. **Nouarum** (*fabularum*) and **spectandi** are construed separately after **copiam,** instead of conjointly. The regular construction would be *nouarum* (*fabularum*) *spectandarum.*

30. ille, Luscius Lavinius. **dictum** = *id dictum esse*, that is, that his plays are free from fault. **pro se,** "on his behalf." *pro* as the opposite of *contra.*

31, 32. These lines are evidently a thrust at Lavinius for certain faults in his plays. One explanation of the *seruos currens* (who was a common character in comedy; see *ne semper seruos*

currens, 37) is that Terence rebukes Lavinius, not for employing in a play a slave running out of breath, but for making the *populus* get out of his way. Why should the *populus* be subjected to the mad prank of a slave? Another explanation is that what Terence rebukes is a sensational tendency in Lavinius, which was exemplified by an incident in one of his plays, wherein a slave, who belongs to an insane master, rushes wildly across the stage, perhaps pursued by his master. But what need of having him a slave to an insane master? It is low literary taste and an unnecessary device. It is not wholly clear which view is to be adopted.

36. Statariam, supply *fabulam*, "a quiet play." The opposite of *fabula motoria*, "a lively play." According to Donatus (on Adel. 24), *duo agendi sunt principales modi, motorius et statarius: ex quibus ille tertius nascitur qui dicitur μικτός*. The "Heauton timorumenos" and "Hecyra" may be classed as *fabula statariae*, the "Eunuchus" and "Phormio" as *motoriae*, and the "Andria" and "Adelphoe" as *mixtae*, or partaking of both characters.

37-39. seruos currens, iratus senex, etc., are the stock characters of comedy. The epithets *currens*, *iratus*, *edax*, *inpudens*, *auarus*, naturally indicate a *fabula motoria*.

40. Clamore summo, cum labore maxumo, "Parts that ask powers of voice and iron sides" (Colman). The noisiness of a Roman audience at a *fabula motoria* required great efforts on the part of the actors if they were to be heard.

41. Mea refers to Ambivius Turpio. **animum inducite,** "believe." A compound in effect, like *animum aduertere*.

45. gregem, "troupe."

46. oratio, "style."

47. In utramque partem, that is, in the *fabula stataria* as well as in the *motoria*.

49. in animum induxi is like *animum inducite* (41), but differs in construing *animum* as the acc. after *in* instead of as the object of *induxi*.

51. in me, abl.

Actus I. Sc. 1.

The opening situation. Menedemus, some three months before the time when the play begins, had been so severe with his only son Clinia as to drive him away from home. He now regrets his harshness and grieves for his son's prolonged absence, and deprives himself of all the comforts of life in the meanwhile. He has sold his house and bought a small farm near Athens, where he lives frugally and subjects himself to hard labor. He is the self-tormenting father, the ἑαυτὸν τιμωρούμενος from whom the play is named.

The scene opens on the farm late in the afternoon. Menedemus, dressed in rough skins (as Varro states, De Re Rust. II. 11. 41), is at work. His neighbor, Chremes, whose house is adjoining, comes out to remonstrate with him. The whole scene is in iambic senarii.

53. nuper, in sense of adjective *nupera.* **admodum,** "up to this measure," "only," "quite."

54. Inde adeo quod, "is due simply to the fact that." *adeo* intensifies the word it follows. *inde,* though often temporal in meaning, also has a causal sense, "on this account," "from the fact." It is so used with *quod.* Comp. *inde est quod,* "on this account it is that" (Pliny, Ep. 7. 5). **in proxumo hic**: *in proxumo* defines *hic* more clearly. See note on *huc uiciniae* (And. 69). Comp. *ubi Clitipho hic est?* (829), "whereabouts here is Clitipho?"

55. fere with negative (*nec*) = "scarcely." **sane,** "indeed."

56. me, by prolepsis; read *facit me ut te moneam* (see 84). Notice the double alliteration **uel uirtus . . . uel uicinitas.** See note on And. 218.

61, 62. pro deum atque hominum fidem, a common expression (see And. 246), but fuller and stronger than *pro deum fidem* (And. 237). **quid uis tibi?** See note on And. 375). The fragment of Menander's Ἑαυτὸν τιμωρούμενος, on which 61 and 62 are modelled, has been preserved—

> *πρὸς τῆς Ἀθηνᾶς, δαιμονᾷς γεγονὼς ἔτη*
> *τοσαῦθ'; ὁμοῦ γάρ ἐστιν ἑξήκοντά σοι.*

By comparing the Greek and Latin it is easy to see how Terence translated Menander. He substitutes for πρὸς τῆς Ἀθηνᾶς a form of adjuration common to Roman life, softens δαιμονᾷς ("are you

mad?") to *quid uis tibi?* and *quid quaeris?*, runs the two statements as to Menedemus's age into one expression *annos sexaginta natus es*, and possibly adds a touch of his own by developing ὁμοῦ ("quite" or "at least") into *aut plus eo*, *ut conicio* in 63.

64. neque, instead of *aut*. This, while a Greek construction, is also according to the principle that *nemo* may be followed by a negative conjunction where regularly a positive would be employed. So Cicero has *nemo unquam, neque poeta neque orator fuit, qui quemquam meliorem quam se arbitraretur* (Ep. ad Att. XIV. 20).

65. proinde, a dissyllable in the poets, like *deinde*. *proinde quasi*, "just as though," is indistinguishable in meaning from *perinde quasi*. The only observable difference is that *proinde quasi* is more common in poetry and *perinde quasi* in prose. **siet,** old uncontracted form for *sit*. More frequent in Plautus than in Terence.

66. officia, acc. See note on And. 5.

69. aliquid ferre denique, "doing something or other, at any rate." Terence sometimes places *denique*, in the sense of "after all" or "at any rate," at the end of a sentence. So *quid fit denique?* (Phorm. 121) and *haec uerba huc redeunt denique* (Eun. 158).

72. quantum, "how little." **paenitet,** "I am displeased."

74. in illis exercendis, "in working those slaves of yours." *illis*, of course, refers to Menedemus's slaves, who are here referred to for the first time by a demonstrative pronoun instead of directly by the word *seruis*. It is natural to suppose that Chremes, by some gesture, points to the slaves as they are at work, either in sight of the audience or off in the distance behind the scenes.

75, 76. Menedemus answers not impolitely but still rather testily: Has Chremes nothing to do himself that he must meddle with other men's business?

77. Probably the most famous line in Terence. Augustine preserves the tradition as to its reception by the audience: *cui sententiae ferunt etiam theatra tota, plena stultis indoctisque, applausuisse* (Ep. 51). It was highly praised by the ancient writers. Cicero says that if it were duly observed *coleretur ius aeque ab hominibus* (De Leg. 12; see also De Fin. III. 19), and Seneca, *habeamus in commune ad quod nati sumus* (Ep. 95). It is

often used, either in its original or in an altered form, by later Latin writers, and appears in modern literature.

78. hoc, abl. **percontari,** "to be informed."

79. Supply *si* before **Rectumst.**

80. Menedemus is somewhat appeased by Chremes's disclaimer of interference in his private concerns, and so makes no attempt to question his statement in 77–79. However, he defends his right to do as he has done on the ground of necessity, and recommends Chremes to follow the same rule, thus hinting that Chremes should not meddle with him until he is forced, or at least invited to do so. **usus est** in Terence occasionally equals *opus est.* **face,** old imperative of *facio.* It is common in Plautus, but less so in Terence. See And. 680, 712. Similar also in early Latin are *dice* and *duce*, instead of *dic* and *duc.*

81. Chremes is not diverted from his purpose by Menedemus's second rebuff. He asserts that no man is forced to torment himself. Menedemus does not dispute this, except so far as applies to his own case (*mihi*).

82. Siquid laborist (= *labori est*), **nollem,** "If it distresses you, I wish I had not spoken." Chremes speaks with regret as he sees Menedemus visibly distressed by the disclosure he has made in *mihi.* **quid istuc malist?** as he sees Menedemus begin to weep. *istuc mali*, "that trouble of yours." On *istuc* and the demonstratives generally, consult note on And. 43.

84. fac me ut sciam: See 56.

87. Hac quidem causa, qua dixi tibi, "(Yes, I do, and) for the very reason I mentioned to you," in v. 86. *qua dixi*, by attraction from *quam dixi.*

88. rastros, generally used in plural. A toothed hoe or a heavy rake, used for breaking and scraping the ground. *istos rastros*, "that hoe of yours."

89. Quam rem agis? "What are you going to do?" as Menedemus begins work again.

90. uociuom, the earlier form of *uaciuum.*

91. Non sinam, inquam: With these words Chremes takes away the hoe.

93. Nunc loquere, "Now tell me," after the hoe has been put out of reach.

94. immo originally signifies "on the contrary," and may be either negative or positive.

96. e Corintho hic aduena, "an immigrant here from Cor-

inth." *e Corintho* and *hic* separately modify *aduena.* Corinth might naturally be suspected by Menedemus because of its notoriously immoral character.

97. perdite, "desperately."

98. pro uxore, "in place of a wife."

100. animum . . . aegrotum: See note on And. 309.

102. haec is his son's conduct in general, more specifically explained in 104. **diutius,** "any longer."

107. te subject of *facere* understood.

108. inuenero: The future perfect expresses certainty of accomplishment more clearly than the future. So *iuuero*, 86.

109, 110. adeo intensifies *nulla*, "from nothing else in the world." See note on *inde adeo*, 54. **istuc,** neuter of *istic.* In *istuc aetatis* (= *id aetatis*) it is accusative. Comp. *id aetatis iam sumus* (Cic. Ep. ad Fam. 6. 20).

111, 112. After the downfall of Greek liberty it became a common practice for Greek soldiers to hire themselves out in service, especially in the wars in Asia Minor. In this way young men, whose prospects at home were unpromising, would often seek to repair their fortunes by going to war abroad. *regem* means some successor of Alexander the Great.

113. adeo here is part of the standard phrase of Terence *adeo res rediit*, lit. "the matter has come to this (point)." According to Donatus the expression is used of things which turn out worse than was expected: "*rediise res*" *dicitur quum aliquid peius expectatione contigit* (Comm. on Phorm. 55). Comp. *adeon rem rediise, ut periclum etiam a fame mihi sit?* "has it come to this pass, that I am in danger of starving also?" (980).

118. Quid ais? See note on And. 137.

119. etsi and also **nisi** are sometimes used adversatively to restrict or correct a previous statement. Thus *ambo accusandi: etsi* = "you are both to blame; and yet (though you are to blame)." For *nisi* comp. *ecce autem de integro: nisi quidquid est uolo scire*, "here it is all over again; still, whatever it is, I wish to know about it" (Adel. 153). **tamen** is ordinarily the correlative in the leading clause of the concessive sentence to some such particle as *quamquam* or *quamuis* in the subordinate clause. Its regular position is first in its clause or else immediately after some prominent word which it renders emphatic. An example of the first position is *quamuis sit magna (exspectatio)*, *tamen eam uinces* (Cic. De Rep. I. 23), and of the second *quamquam abest a*

culpa, suspicione tamen non caret (Cic. pro Rosc. Am. 20), "he's not free from suspicion at any rate," or "anyhow." The use of **tamen** in *illud acceptum tamen*, "his undertaking at any rate," is similar to this latter example and occurs occasionally in Terence. See 678 and 1012.

120. non instrenui, "no spiritless."

121. conscii, "confidants."

123. prae aegritudine: See note on And. 825.

126. sedulo: See note on And. 679.

127. Faciebant: See note on And. 627.

128–131. haec anticipates the quotation which follows. See note on And. 180. **mea solius . . . causa**: *mei*, the genitive of the personal pronoun, is never joined with *causa* to express "for my sake," but the possessive *mea* in agreement is employed. This is true of the other possessive pronouns. *mea causa*, *tua causa*, etc., are fixed expressions. *solius* is genitive in agreement with the idea contained in *mea* (= *mei*). Cicero has *mea unius opera*. **sint . . . uestiant . . . faciam,** subjunctives in questions of doubt which contain a negative implication. **gnatum unicum**: *gnatus* is a son by birth, *filius* (41) a son either by birth or adoption.

133. idoneus ad is less common than *idoneus qui* in Terence.

134. Eum is grammatically superfluous, but helps the clearness of the narration by its recalling *gnatum unicum*, which has been somewhat obscured by the digression in 132, 133. *eum . . . miserum*, "poor fellow!"

136. Si id faciam refers to allowing things to continue as pictured in his questions in 129–131. **usque** in its strict sense means "all the way along," "continuously," and often intensifies some other adverb. Thus *dum* here = "so long as" and *usque dum*, "just so long as." *interea usque* (133) is in contrast to *usque dum* in this line.

138. supplicium dabo, "exact punishment." *dare* is used in Terence in a variety of senses. *uerba dare*, "to give mere words" = "to deceive" (And. 211), *turbas dare*, "to make trouble" (Eun. 653), *paucis* (*uerbis*) *dare*, "to explain briefly" (10), are several of the more peculiar uses.

140. prorsus, "at once." See note on And. 176.

141. Nec uas nec uestimentum, a general expression for all the movables in house-furniture. *uasa* referred primarily to vessels employed as utensils and later to plate also. *uestimenta*

includes not only clothing, but draperies and coverings, such as rugs, curtains, cushions, and tapestries. **conrasi omnia,** "I scraped up all" (Colman).

143. sumptum exercerent, "work out their expense."

144. Comp. *uirginem producit, uendit* (Eun. 134). **inscripsi,** "I wrote upon the house a notice," "I advertised."

145. Aedis mercede, not "for sale," as *merces* means rent. Comp. *mercedes habitationem annuae* (Caes. B. C. III. 31). Hence supply with *aedis*, not *uenales*, but *conducendas.* Bentley's remark is very apt: *non emendas aedes incripsit, sed mercede conducendas ut si redierit filius, ipse in urbem redire posset.* **quasi** with numerals = "about." **ad** with numerals indicates an approach to the number stated, but something still below it. *quasi ad,* "somewhere near." **talenta**: See note on And. 451. Terence rarely alludes to Roman money, but to the Greek *obolus* (And. 369), *mina* (475), *drachuma* (And. 451), or *talentum* (And. 951). The Roman *nummus* (606) occurs occasionally.

147, 148. tantisper . . . dum = *usque dum.* See note to 136. **fiam,** "make myself." **miser** here refers to the intended effect of Menedemus's unsparing hard labor. *fiam miser* accordingly is nearly "weary myself."

154. hoc, supply *est.* **uere,** in the true and natural family relationship, hence "harmoniously."

158. peccatum a me maxumumst, "the fault is greatest on my side."

159. at: See note on And. 666. **recte spero,** supply *euentura omnia* in accordance with Chremes's last statement *haec euenissent,* 157.

161. faxint: The old fut. ind. *faxo* and the pres. subj. *faxim* are rare outside of early Latin. They are naturally appropriate in invocations of the gods. Similar is *at tibi di dignum factis exitium duint* (= *dent*) (And. 666). Chremes's reply, *facient,* naturally takes the less solemn form.

162. Dionysia, τὰ Διονύσια, the festival of Bacchus of the Greeks, afterwards celebrated by the Romans as the *Bacchanalia,* which soon became so tumultuous and licentious that the Senate passed a decree prohibiting them in 186 B.C. Plautus, in his plays issued before this prohibition, refers to them as *Bacchanalia,* but in his later plays as *Dionysia* — the less offensive term. Terence always speaks of *Dionysia.* **apud me sis uolo,** a familiar form of invitation to dinner. Plautus (Stich. 515) has *cras*

me eritis et tu et ille cum uostris uxoribus, "you're to dine with me to-morrow, both of you, with your wives."

163, 164. aliquantulum, "just a little." Chremes makes a skilful appeal. Without opposing Menedemus's general determination (comp. *parcens*, 139), he begs him to make a slight exception, *aliquantulum tibi parce*, and then urges the desire of his absent son, instead of pressing his own request.

166. Sicine = *sicĕ* (*sic*) + *ne*. See note on And. 151.

167. Et tu, exit Menedemus.

168. ut diei tempus est, "as the time of day goes." Comp. *ut sunt humana*, "as human affairs go" (552).

169. Tempust monere, "it's high time to remind." For the construction *tempust monere* comp. *tempus est concedere*, "it's high time to leave" (Hec. 597). **hunc uicinum,** "my neighbor." See note on And. 43.

170. domi means, of course, at Phania's house. Chremes is to be supposed to step out an instant and then return with the news that Phania had already left and was now at his house for dinner. This seems better than to suppose a house of Phania on the stage, as Phania never appears in the play and is not even mentioned except in this passage.

171. monitore, "a prompter." The word seems to have two senses, one theatrical and the other taken from the custom of sending around a servant to notify invited guests just before the dinner-time that the feast was ready. Chremes means that Phania is quite sure to appear on time and do his part well whenever a dinner is involved. He needs no *monitor* in either sense.

173. adeo intensifies *ibo*. **intro** defines *hinc*. **crepuerunt**: *crepare* is to knock on a door from the inside before coming out. This was to give warning to passers-by on the narrow sidewalks. *pultare* is to knock from the outside.

Sc. 2.

The door of Chremes's house opens and his son Clitipho appears. He pauses a moment to call back to Clinia, the supposed absent son of Menedemus, who is within. As he steps out he is met by Chremes, his father.

The metre of the play, which has been in iambic senarii up to this point, now changes into something livelier. The first six

lines (175–180) are in varied trochaic metres, and is followed by iambic octonarii, which continue through the rest of the scene and act. See opening of note to And. 178, 179.

175. haud quaquam is made emphatic by *etiam*, and may be rendered "by no means." **cessant,** "they're slow in coming." The subject of *cessant* refers to the persons expected by Clinia. These are his mistress, Antiphila, for whose sake he has stolen back from his exile, and Dromo and Syrus, the two slaves who have been sent into Athens to fetch her.

176. illam, Antiphila.

177. mittas, "let go," the original meaning (Wagner).

182. Quid ais? "What!" in surprise. See note on And. 137.

184. familiaritas, "intimacy."

185. amplius, "more urgently."

186. Vt . . . obicerem, "break the joyful news," expresses the purpose of *ut nobiscum esset* (185).

187. Caue faxis, "take care." See note on 161 and And. 753.

188. quid se faciat: See note on And. 614. **modo,** "just now."

189. animum amicae . . . ut sit, by prolepsis for *ut animus amicae sit.* See And. 377. **se erga,** by anastrophe for *erga se.*

190. misere amat, now that Clinia is in distress, gives a woebegone look to his love for Antiphila, not quite so cheerful as his first desperate love-making before he ran away. Then *ille amare coepit perdite* (97). Now he is evidently in the dumps.

192. minus, "less so."

195, 196. Chremes loves to give advice to others and to indulge in wise platitudes. He waxes proverbial with his son, just as he had with Menedemus before. See 77–79 and elsewhere in Sc. 1.

197. Immo: See note on 94. **inportunus,** "churlish," "cross."

199. Illicine? "What? he!" in surprise to see Menedemus so misunderstood. *illicine* = *illicĕ* + *ne* (see 166). The rest of this line is spoken aside. *hunc* and *illi* contain the double contrast "this one here on the stage" and "that one in the house," and "my son" and "his son." See note to And. 43.

200. Clitipho wants to know what his father has been saying aside. Chremes pretends to tell him and seizes the chance to lecture him under the pretence of criticising Clinia. **mansum** (*esse*) **oportuit**: See note on And. 239.

201. praeter, "beyond," in comparative sense. **iniquior praeter eius lubidinem,** "severer than he liked."

204. quod (acc.) refers to *illum durum* (*esse*). Notice the directive force of *in* in **insimulat,** "falsely charges against him."

205. paulo, "in a small degree," hence "in regard to little offences." Modifies **tolerabilis,** "tolerant." Although it is difficult to find other instances of *tolerabilis* in this active sense, instead of its passive meaning "endurable," yet Cicero uses the adverb *tolerabilius* actively, and some other adjectives in *-bilis* occur in the same way. Comp. the use of *placabilis*, "pleasing" (Adel. 608, Phorm. 961); *dissociabilis*, "estranging" (Hor. Odes, I. 3. 22). **qui est homo,** "even if one is." *qui* is ablative, "in the case of one who;" and is conditional in force. *homo* used both as a pronoun and in its general sense. It refers to *parentum* (204).

206. Notice the chiastic arrangement. **conuiuarier**: For the ending *-ier* see end of note on And. 203.

207. sunt, "tend."

209. consilia consequi consimilia, a solemn platitude expressed pompously with the help of alliteration and assonance.

210. Scitumst, "it's a shrewd thing." Chremes thinks to touch up Clitipho by suggesting that if he is bright at all he will follow this advice.

211. Ita credo, "I suppose so." A weary assent from the young man, who thinks he has been lectured enough.

214. a pueris: See note on *a paruolo* (And. 35). Also comp. *amicus iam inde a puero* (Adel. 440).

215. adfinis construed here with a genitive instead of the more usual dative. *adfinis ad* with an accusative also occurs, but is rare.

216. Translate **quae** by "as."

217. ne = *nae*.

218. cognoscendi et ignoscendi: See note on And. 138. For the sense of **locus** see note on And. 154.

220. adbibit plus paulo, "takes to drinking a little too much." *adbibit* means more than *bibit*, and indicates drinking as a habit rather than a single act of drinking. Thus Plautus has *quando adbibero adludiabo. Tum sum ridiculissimus* (Stich. 382).

222. surdo narret fabulam, proverbial. *narrare* is less common in the proverb than *cantare* or *canere*. Thus *surdis auribus*

canere (Livy, XL. 8), *cantabant surdo* (Prop. IV. 8. 47), *non canimus surdis* (Virg. Ecl. 10. 8). The Greek original is *παρὰ κωφὸν ᾄδειν*. Horace may have had this line of Terence in mind in *narrare asello fabellam surdo* (Ep. I. 2. 200).

227. nobilis, "flaunting," "notorious." Comp. *scelere fieri nobilis* (Plaut. Rud. 619). This sense of *nobilis* is in keeping with the contrast intended with the modest privacy of *bene et pudice eductam* in the previous line.

228. religiosi dicere, "I scruple to say to her."

229. Hoc mali: See note on *id negoti*, And. 2.

Actus II.

The second act develops the love affairs of Clinia in a new light; that is to say, in their connection with Clitipho. The first act was centred in the grief of Menedemus for his absent son, and in his son's secret return to his mistress, Antiphila. In Clitipho's soliloquy, just at the end of the act (222–229), we gain a hint of something new, namely, that Clitipho also has a mistress and all unknown to his father. This foreshadows the leading motive of the second act, and is a device frequently used in Terence, perhaps as a sort of cue to the audience.

Sc. 1.

The scene opens with a complaint from Clinia that the slaves who had been sent to fetch Antiphila out from Athens have not arrived. Something must have happened, he thinks.

230. amore, "my love" = "my mistress." *amor* often signifies the object of love as well as the love itself. Comp. 264, 351.

231. mulier, "she," in pronominal sense similar to the corresponding use of *homo* elsewhere.

232. For the text of this line consult the Textual Notes at the end.

234. Clinia: Clitipho calls out in alarm as he sees Clinia carelessly venturing out of the house in full view of his own father's house opposite.

235. Etiam is used in colloquial Latin in sudden remonstrances, whether in the form of commands or questions. *etiam caues?* = "won't you take care, now?" This impatient injunc-

tion is extorted by Clinia's second act of carelessness in calling out *ei misero mihi* (234).

237. Pergin: On interrogative verb-forms in Terence see end of note on And. 137.

239. mores mulierum, "the ways of women."

240. conantur, "trying to start." In the same sense *obuiam conabar tibi* occurs in Phorm. 52. It would be hard to find a more suggestive word than *conantur* to represent the inevitable and useless bustling about of the women preparatory to departure and their hurrying around after one thing and another just at the last moment. Bentley's comment is excellent: *eleganter dictum: dum iturae sunt, et non eunt; dum movent, sed nil promovent.*

241. Timeo, "I'm afraid." *Timeo* as a neuter verb is not uncommon in Terence. Comp. *tibi timui male*, "I was badly frightened for you" (531). **Respira,** "breathe easy."

Sc. 2.

The metres of this scene are very changeable. Consult the table of metres at the end. The main parts of Syrus's narration (265–311) and of his plan (340–380) are in iambic senarii.

242. Ain tu? See note on And. 137. Dromo and Syrus enter together and are conversing about their masters' affairs. **sermones caedimus** comes from a Greek expression for chatting or witty conversation. The original is *κόπτειν τά ῥήματα*. Aristophanes has similar expressions in his "Clouds" (*λεπτολογεῖν, διαλεπτολογοῦμαι*, etc.), and *ψεύδη τέμνειν* occurs in Pindar.

243. Illae sunt relictae: Notice the plural. Syrus and Dromo had been sent to bring Antiphila only (191). But Syrus takes advantage of this errand to do a stroke in behalf of his young master Clitipho, by bringing out his mistress as well as Clinia's. **Mulier tibi adest,** "there she is!" For *mulier* comp. 231.

245. Minume mirum: Dromo takes up the conversation in answer to Syrus's last sentence. Hence supply *sunt relictae*, the principal verb of that sentence. **impeditae,** "encumbered" with *impedimenta*, like an army with its baggage. An army marching without baggage was *expeditus.*

246. illi = Antiphila. Clinia, who is always easily alarmed (see 177, 230, 236, 240), is frightened at Antiphila's supposed extravagance, which is proof to him of her unfaithfulness. **Men**

rogas? "Why do you ask me?" Clitipho speaks sharply. Clinia is given to understand he must not talk as though Clitipho would be sure to know why she had done so.

247. Non oportuit (*eas esse*) **relictas. quid rerum!** "What a lot of things!" **Ei mihi**: Clinia is weak-spirited enough. He is always groaning on the least provocation. See 234, 240, and *Vae misero mihi*, 250.

248. Aurum in Terence commonly means jewelry and occasionally money. The usual word for money is *argentum*. *aurum* and *uestis* taken together mean a woman's wardrobe, both clothes and jewelry. See 286–288 and 451, 452.

249. abi dum: See note on And. 29.

250. After **quid stas?** Dromo leaves.

251. Quid istuc? Comp. *quid istuc malist?* (82). **quae res te sollicitat autem?** "what's the matter with you now?" spoken impatiently. *autem* indicates the second trouble of Clinia, as contrasted with his first. His first was the fear that Antiphila would never arrive. No sooner is he out of this by the help of Clitipho, than he borrows new trouble from her suspected unfaithfulness. No wonder Clitipho is impatient.

252. Viden tu? "don't you see?" *ne* sometimes = *nonne*.

253. Vah, "Ah," an interjection of surprise, generally coupled with some expression of joy, grief, anger, or disappointment. Comp. *uah, tardus es*, "pshaw! you're slow" (776).

254. Syrus approaches nearer and nearer the two young men. He is talking to himself. **aedes nostrae** is, of course, Chremes's house, where both Clitipho and Syrus live.

255. Notice the force of **com-edent** and **e-bibent,** used instead of the simple verbs. **quid erit miserius**: The neuter finely expresses Syrus's contempt for Chremes and his consequent delight at his coming troubles.

256. O Iuppiter, a more serious form of adjuration than the common *pol*, *edepol*, *ecastor*, or *hercle*. Comp. And. 930.

257. interea loci, "in the meantime." Comp. *te interea loci cognoui* (Eun. 126). The sense of *loci* in this expression seems to be the result of a change from its original idea of space, through that of place or circumstance (comp. *nihil est preci loci relictum*, And. 601), to one of time.

258. his malis, "my troubles." See note on And. 43.

259. minus obsequens, "disobedient."

260. Quoius, "on his account;" antecedent of *qui*. **cantabat**:

cano and *canto* often mean to remind repeatedly. Thus *cantilenam eandem canis*, "you're singing the same old song." Comp. Shakspeare's "still harping on my daughter" and Goethe's

"der ewige Gesang
Der Jedem an die Ohren klingt,
Den, unser ganzes Leben lang,
Uns heiser jede Stunde singt" (Faust. I. 4. 21–23).

Plautus has *dies noctes tibi canto ut caueas* (Trin. 287).

261. aspellere = *ab-pellere*, a word peculiar to early Latin poetry.

262. gratum mihi, "agreeably done on my part."

265. te erga: Comp. *se erga*, 189.

271. alterae, old form of dat. sing. fem., instead of *alteri*. *alteri* would have been ambiguous, as it could have referred to Dromo, who accompanied Syrus (Wagner).

272. Clitipho is aroused by *alterae*, as he had not sent Syrus to bring more than one person. Hence his demand **Quae namst altera.**

274. Post, adv. **istuc,** acc. after *ueniam*. Clitipho grows impatient in *propera*. He suspects mischief. But Syrus takes plenty of time in telling what relates to Clinia at length (274–291).

275. On **fores** and *foribus* (278) consult note on And. 580.

276. quaedam, "an," indefinite. So *quidam senex*, And. 221.

277. se coniecit intro, "thrust himself in."

281. mulieri, "her." See note on 231.

284. ingenium (acc.) **ut sit** by prolepsis for *ut ingenium* (nom.) *sit*.

285. offendo originally meant "strike against," and hence "encounter." "Offend" is a later figurative application of the original sense. The use of **offendimus** here is not unlike our colloquial "I struck him" in the sense of "I met him."

287. anuis, an example of the old genitive of fourth declension, contracted later into *ūs*. In Syrus's hands this seemingly artless line, with its modest *opinor*, is made touching enough in its effect on Clinia, and no doubt comical enough to the audience.

288. quae ornantur sibi, "those who dress for themselves."

289. mala re . . . muliebri, "feminine finery." This means

anything beyond the plainest clothing. Comp., for a similar description, Phorm. 105–107:

Nil áderat adiuménti ad pulchritúdinem:
Capíllus passus, núdus pes, ipsa hórrida,
Lacrumaé, uestitus túrpis.

The impossibility of assigning any regular construction to *esse* has led to the belief that a line is missing. Accordingly a gap is assumed after 289.

291. pax as an interjection scarcely occurs outside of Plautus and Terence. It means "peace!" "enough!" "there!" It is used to enjoin silence (as here on Clinia, who is about to speak), or else to end a controversy. Comp. *pax: nil amplius*, 717.

292. conicias: See note on And. 602. *conicere in* came to mean to put one suddenly into any new condition, whether good or bad.

294, 295. The agreement of these lines with the corresponding fragment of Menander's Ἑαυτὸν τιμωρούμενος is very close:

ἐξ ἱσταρίου δ' ἐκρέματο φιλοπόνως πάνυ
. . . . . . καὶ θεραπαινὶς ἦν μία.
αὕτη συνύφαινε ῥυπαρῶς διακειμένη (Meineke, p. 844).

297. hanc refers to the *ancillula* in 293. **sordidatam et sordidam,** "ragged, dirty girl" (Colman). *sordidatus* refers to dress, *sordidus* to the person.

298. dominam, "a lady;" spoken in a general way. Politer on Syrus's part than *amicam* would have been.

300. demunerarier: See end of note on And. 203.

301. adfectant uiam, "would make their way."

302, 303. gratiam . . . inire, lit. "to enter upon favor." *caue ne falsam gratiam studeas inire* may be rendered "don't try in a false way to gain favor from me."

304–308. Syrus's narration changes to the present tense. It is in natural response to the form of Clinia's excited question *quid aït, ubi me nominas.* **redisse . . . rogare,** "already returned," "now asked." The graphic way in which these tenses stand in contrast prepares us for the surprise and emotion of Antiphila.

309. Ita timui: See note on 241. **scibam** = *sciebam.* See note on *seruibas*, And. 38.

310. uicissim: Clinia has had his turn with Syrus. It is now Clitipho's. **illa altera,** "that other woman" whom Syrus had casually mentioned some time ago (271). Clitipho renews his old question *quae namst altera?* (272) more emphatically.

311, 312. Syrus is very matter-of-fact in his **Adducimus tuam Bacchidem.** Clitipho can hardly believe him. But Syrus is not in the least disconcerted. His repetition of Clitipho's question in *quo ego illam?* is just a little satirical and echoes Clitipho's dazed repetition in *Bacchidem?* (311).

314. facinus magnum nec memorabile, "mighty or memorable deed." Syrus resorts to a sonorous generality to defend himself.

315. is quaesitum? "are you going to seek?"

317. Quid illo facias? "What would you do with him?" asked of Clinia. Clitipho wants him to suggest a suitable punishment for Syrus. Syrus promptly steps in with *at enim*, as if he had some good reason to urge against such a course.

318. malum, interjectional, "the mischief!" Clitipho does not want any long paraphrase or argument from Syrus.

323. haud stulte is to be taken together. The sense is ironical, "oh! no, you're not a fool! you're wise!"

325. "Either you must keep both or lose both"—that is, both the mistress and the risk go together.

328. copia, "opportunity." See 28, 29.

329. Tum quod argentum, the second point in Syrus's plan, not yet fully explained to Clitipho. It must be understood here that Clitipho has promised money to Bacchis and is no doubt in straits to procure it. The sum promised is important to the plot later. It is ten *minae* (= 1000 *nummi*).

332. cedo: See note on And. 150.

333. Tuam amicam huius esse amicam: This exchange is the fact on which Syrus's success depends. This will not alarm the tolerant Menedemus, and will prevent any suspicion of Chremes against his son Clitipho. It is central to the understanding of the plot that the student keep clearly in mind that Bacchis is to be passed off as Clinia's mistress.

335. The disposal of Antiphila is next to be arranged. Syrus proposes that she shall be sent to Clitipho's mother's, as an attendant of Bacchis. Just why, he does not make clear to Clitipho. The real reason appears later in 654–667.

337. Clitipho is naturally dissatisfied with Syrus for not explaining why he wishes to send Antiphila to his home. Translate *mihi expediat* before **accipere.**

340. Syrus's alternative plan quickly reduces Clitipho to despair, and ends his request for explanation.

342. Proverbial. Menander has *ἐπ' ἀμφότερα καθεύδειν.* The fuller form is *ἐπ' ἀμφότερα τὰ ὦτα καθεύδειν.* The proverb also occurs in Plautus and Pliny.

343–345. Clinia's sentence is interrupted by the excited entreaties of Clitipho as Syrus moves away.

346. **istuc** refers to his threat *dicam ut reuortantur domum* (340).

349. **Concaluit** (aside). **quid uis?** (carelessly).

350. **hoc quoque** refers to the return of Syrus at Clitipho's call.

354. **agatur,** "is at stake."

356. **uerba . . . uerbera,** "you'll get a talking and I a thrashing."

357. **neclectust** = *neclectu* (for *neclectui*) *est.*

358. **istunc,** Clinia. **Scilicet facturum me esse,** "of course I will."

359. **res rediit**: See note on 113.

360. **necessus** appears to be an old genitive. *ut sit necessus* = that it is a matter of necessity. **amo,** "thank."

361. Supply *caue* with **ne quid titubet. illa,** Bacchis, who has to play this difficult part invented by Syrus.

363. **quos,** "what great people!"

364. **In tempore**: See note on And. 783.

365. **misere** is to be construed with *orantem.*

367. **inopia,** "refusal."

369. **sis** = *si uis. uide sis,* "see to it, please." **ruas**: There is far more danger of *ruas,* "rushing headlong," on Clitipho's part, as the sequel shows, than of any slip (*titubet*) from Bacchis.

372. **Inuersa uerba,** "Words of double meaning," "*double ententes.*" **euersas ceruices,** "craning your neck."

373. **screatus,** a clearing of the throat, "hemming."

374. **Tutimet** = *tu* + *te* + *met.*

376. **Vbi sunt? quor retines?** Clitipho forgets all Syrus's precepts at once. Syrus has to bring him to terms. **haec,** Bacchis.

380. **istic,** Clinia. Exit Clitipho at the end of the scene.

Sc. 3.

Bacchis and Antiphila enter conversing. The quiet iambic senarii at the close of the last scene now change to the livelier

trochaic septenarii; which continue until the conversation is interrupted by Clinia (398), when the metre changes to iambic octonarii. These continue until Clinia and Antiphila mutually recognize each other in 405, at which point there occurs another change into the iambic senarii (405–409) which close the scene and act.

The literary art of Terence in drawing the contrast between the characters of Bacchis, the common *meretrix*, and Antiphila, the *amica pro uxore* (98, 104), and also in presenting them at their first entrance in such a way as to foreshadow their behavior in the future acts of the play, has been much admired.

382. It is doubtful whether **isti** goes in the nominative with **mores** or in the dative with **formae.** Possibly, however, *isti* is an old genitive for *istius*, a well-established instance of which occurs in *isti modi* in Plautus (Truc. 930). **consimilis** takes either the genitive (393) or dative after it. *forma* = beauty of person.

384. Menander has a similar line:

ἀνδρὸς χαρακτὴρ ἐκ λόγου γνωρίζεται.

386. uostrarum, *uostrorum* and *nostrarum*, *nostrorum* occur sparingly in the comic poets. They are earlier forms of the contracted *uostrum* and *nostrum.* **quae,** nom. pl., "such as." **segregant** is in third personal in a general statement following the implication in *omnium.* **uolgus,** acc., "the common crowd" of lovers, such would troop after Bacchis.

388. bonas, "faithful" to one lover. The same sense appears in a passage in Plautus: *quasi dicas nullam mulierem bonam esse* (Merc. 512).

389. amatores colunt: *colere* is to "resort to" or "cultivate" one's company. It does not imply any affection. Fine lovers, indeed, of whom *amant* cannot be said in any true sense.

396. Nescio alias, "I don't know about others." Comp. *deos nescio*, 1038.

399. Notice the force of **abs,** "away from." It is the simple idea of absence. From this results his feeling of deprivation in *tui carendum* (400). If "while I was away and also deprived of you" were meant, *sine te* would be the correct expression.

400. tui, only instance in Terence of genitive after *careo* (Wagner). **Credo,** "of course." Syrus is not much impressed by Clinia's rhapsody.

401. ingenium, acc. with *frui.* See note on And. 5.

402. The force of **esse habitum** determines the sense of this line. The preferable rendering is "disposed hitherto." This makes it the perfect of *haberi* employed as if in the middle voice (= *se habere;* like ἔχεσθαι). *ut uidi esse habitum*, "so far as I have observed his disposition hitherto." This is the most natural construction of the words. It is in keeping with Syrus's right to speak as an old family servant, and gives a better ground for *diu* in the next clause than any other rendering would furnish.

403. intuitur nos, "gazing at us." Notice the unabashed boldness of Bacchis and Antiphila's modest timidity.

404. Amabo, lit. "I'll love you," then "I'll thank you," and in the sense of "I ask you," or "pray." The original form *amabo te* and the shorter *amabo* both occur in Plautus. Terence uses only *amabo.* **Disperii, perii**: The repetition is very characteristic. Antiphila is almost fainting and gasps for help.

405. Videon Cliniam an non? as she revives. A very natural touch on Terence's part.

409. intro, into Chremes's house. The disposition of the characters at the end of this scene is important. It is already evening (*uesperascit,* 248). Chremes's house now contains (besides himself, his wife [335], his son Clitipho, and his slave Syrus) Bacchis and Antiphila, who goes as one of her attendants, and also Clinia, whose return is still concealed from the knowledge of his father, Menedemus. It must also be remembered that it is the day of the *Dionysia* (see note on 162), and Chremes had already invited at least one guest, Phania, in to dine (169). On such a day as the *Dionysia*, and with such a houseful to help in celebrating the feast, Chremes, who is not himself over-temperate (220, 519), is not likely to have a quiet evening.

Actus III. Sc. 1.

The scene consists of an interview between the two old men, Chremes and Menedemus. It is in iambic senarii throughout. This standard metre for the less animated and steadier parts of comedy is common in long dialogues. Other conversations of Chremes and Menedemus in the same metre occur in 1–176 and 842–873. The dialogue between Syrus and Chremes, which composes the next scene (511–560), is in the same metre. Comp. also 749–804, 805–828, 829–841, for other examples.

410. Luciscit hoc iam: A night has elapsed since the close of the second act. It is now early morning, as Chremes ventures out of the house to make sure of finding Menedemus before he goes out to another self-inflicted day of labor on the farm. *hoc*, subject of *luciscit*. Comp. *uigila inquam, lucet hoc inquam*, "wake up, I say! it's growing light here, I say!" (Plaut. Mil. 218). This purely demonstrative use of *hoc* would naturally be in keeping with Chremes's attitude as he looks around or points towards the sky. **cesso,** always interrogative, "why delay?"

414. celem: See note on 129–131.

420. Menedemus, as dejected as ever, steps out of his house. **Aut** (420) . . . **aut** (421), an exclusive pair of adversatives, "either this, or else that." Both statements cannot be true.

422. Evidently proverbial, as *quod uolgo audio* shows. No proverb of Menander's which has been preserved matches it. The sentiment is found, however, in Cicero and Terence. **diem,** time in general. **hominibus,** dative.

423. Nam mihi: This is just like Menedemus—to try and disprove a general statement by one instance, and that always his own case. He is incapable of general reasoning. Comp. 75, 76, 80, 81.

426. forās (acc.) with verbs of motion, *forīs* (abl.) with verbs of rest, "out-doors." Not to be confounded with *forīs*, "door," a third declension noun. See note on And. 580.

429. Numquid . . . audisti? incredulously, implying that Chremes had probably nothing to tell him about the only thing he cared to know.

430. Chremes breaks it easily, and says only enough to arouse Menedemus to ask for himself *Vbi namst quaeso?* "Where is he, then? You say you know him to be alive and well. Then you must know where he is." This was far more than Menedemus knew. *In Asiam militatum abiit* (117) was all he could tell of Clinia's whereabouts. For all he knew, Clinia was dead. See 93–95.

431. It takes Menedemus some time to put things together; *meus gnatus?* then the other half *uenit?* and then, on being reassured by Chremes as to both, *Clinia meus uenit?* He is almost dazed.

433. Chremes follows the hint which Clitipho had given him (187–190), but does not allude to Clinia having a mistress. This is considerate, as he does not wish to mention the cause of the quarrel between Menedemus and his son (190).

436. ut essem, "how I was." Notice the emphatic force of *tu*, "you, who offered your friendly services, didn't you tell him?" It is somewhat reproachful.

438. uicto, "yielding."

440. Vehemens . . . nimis: Menedemus, with his wilful and impetuous temper and limited intelligence, makes a fine contrast to the plausible and complacent Chremes, who is so fond of moralizing and advising others. The other pairs of characters show similar contrasts: Bacchis to Antiphila (opening note, Act II. sc. 3), Syrus to the stupid and willing Dromo, and the weak-spirited Clinia to the hot-headed Clitipho. This carefully studied pairing of the characters goes far towards explaining the statement of the prologue, *duplex facta est* (see note on 6).

442. fraudem, "error." Comp. *in fraudem inlicis*, And. 911.

444. paululo, dim., "with but little."

445. Tum, in simple sense, "at that time." Refers to *primum olim*, 443.

447. Postilla compounded in same way as *postea*. See And. 936. **uolgo** as an adverb is, of course, an ablative. Hence "among the people," "on the town." **uictum,** "living." See And. 75.

448. Nunc in contrast to *primum olim*, 443.

450. instructa, "equipped." Chremes, of course, knows nothing about Syrus's plan to have Bacchis pretend she is the mistress of Clinia, and consequently unknowingly deceives Menedemus. **perniciem,** "wickedness."

451. ancillas plus decem: Notice the colloquial order, "maid-servants, more than ten of them." Plautus enumerates ten kinds of attendants on an *amica* (Trin. 252–254).

452. satrapes (= σατράπης), "nabob," "millionaire."

454. *Ne* in **Nedum** preserves its negative color and accounts for the subjunctive *possis*. *Nedum*, lit. "not then" = "much less." **Sit rogas?** "'Is she?' do you ask?"

455. Sensi, "I should think she was!" **unam cenam,** the dinner given the night before. See note at end of the second act.

457. pytisando, "spirting." A wasteful way of tasting wine and a rude table-freak. Achilles, in the "Iliad," is reminded by old Phoenix that he had such a habit when a boy (IX. 491, οἴνου ἀποβλύζων).

458. sic hoc, "yes, this" = "this will do" (Wagner).

459. Pater is a familiarity which might be expected of Bacchis. **sodes** = *si* + *audes*, "will you?"

460. Releui from *relino*. It refers to taking off the pitch which was smeared (*lino*) over the mouths of wine-jars to seal them. **dolia,** large jars. **serias,** jugs.

462. te futurum, *te* abl. Comp. *quid me fiet?* And. 709

463. amabunt: In this set phrase *ament* is more common than *amabunt*.

465. decretumst, "I'm determined," stronger than Chremes likes. So he smooths it to *certumst* (466).

468. Vt ne, pleonasm for *ne*. Found in serious statements.

471. etsi: See note on 119. **sub-sensi,** "I've felt a little." **Techinis**: See note on And. 451.

472. ibi, "there" = "up to this." **clanculum,** "quietly" (dim. of *clam*), is in the same tone with *sub-sensi* (471).

473. illo nostro, Dromo.

475. satius, "better" in the sense of more profitable. See And. 307. *melius*, "better" morally. **Talentum** = sixty *minae.*

478. tuom animum is defined in 479, 480.

483. Another wise nothing from Chremes.

487. denegaris (perf.), "should you refuse." **ad illud** explained in 489.

491. hac nocte, "last night," the nearest night.

493. Cedo: See note on And. 150.

499. hinc, "off here."

502. Ita quaeso is spoken to Chremes as he steps out and refers to his last statement *continuo hic adsum.*

504. Comp. the lines of Menander (preserved in Westerhovius):

> *οὐδεὶς ἐφ' αὑτοῦ τὰ κακὰ συνορᾷ, Πάμφιλε,*
> *σαφῶς, ἑτέρου δ' ἀσχημονοῦντος ὄψεται.*

505. an eo fit? "or is it due to this?"

508. Chremes returns.

510. A me, "From my house." Comp. *apud me* (162) and *apud nos* (182).

511. Menedemus goes back into his house.

Sc. 2.

The metre is the iambic senarius. See opening note to the preceding scene.

512. Enter Syrus from Chremes's house, talking to himself. '

513. Argentum, the money he had promised to obtain for Clitipho to give to Bacchis. See 329, 330. Bacchis had been induced to come and take the risks of passing herself off as Clinia's mistress (thus furthering Syrus's schemes) only by liberal promises of money from Syrus. See 723, 724. Syrus means to get this money from Chremes, and satisfy Clitipho as well as Bacchis by having Clitipho hand her the money. **in senem,** without mentioning the name. Syrus, of course, means Chremes, but Chremes, who overhears it, naturally thinks Menedemus is meant.

514. Chremes congratulates himself on his shrewdness. His suspicion, as communicated to Menedemus (471–474), is, then, well-grounded. He was not mistaken.

515, 516. Chremes now tries to account for Syrus's appearing in the trick without Dromo. He had told Menedemus *Syrus cum illo uostro consussurant* (473). The explanation occurs to him: Dromo is rather too slow, hence Syrus takes the whole task (*prouincia*). This meaning of *prouincia* comes from the idea of administration or government, the civil side; not from the idea of conquest, the military side of *prouincia.*

517. Spoken aside. **Hem,** "Well!" as though surprised.

518. Recte, "I'm all right." Then he suddenly diverts Chremes by turning the remark against him, and expressing his surprise that his master should be all right so early in the morning after last night's feast.

520, 521. uisa uerost aquilae senectus, "faith! it's a fine old bird." *aquilae senectus* = ἀέτου γῆρας, which was proverbial. Syrus tempers his impertinence and facetiousness with a compliment to his master's staying powers: He's a finely preserved old gentleman, indeed. **Heia,** "No, no" — dissuasively because of the familiarity, but complacently in view of the compliment. "doucement, doucement" (Mme. Dacier). Syrus, of course, ventures at once on further impertinence. In *Mulier commoda et faceta haec meretrix* he is at his best. "Sociable" and "witty" indeed, she was, for a first day's acquaintance. Notice the easy air, as though Syrus, instead of being a slave, were an old society man talking to an equal, in his *blasé* comment "a sociable and witty woman, this Bacchis."

522. Sane, "Quite so," not very cheerfully spoken. Syrus,

however, goes on with undismayed cheerfulness, "ah! so you thought so too, did you?"

523. forma luculenta, "striking beauty." **Sic satis,** "passably so," "so, so." Chremes dislikes to be pressed by Syrus, and will not allow himself to utter any word of admiration for such a character as Bacchis. Still he affects the critical air, as though he were impartial.

524. Ita, "oh! yes, of course." **non ut olim,** "not as they once were, I admit." Syrus is merciless. Why so they were more beautiful, of course, when Chremes was young. True indeed; and why had he not remembered what a *connoisseur* Chremes was? His veiled insolence is inimitable. **sed uti nunc, sane bona,** "still, as they go nowadays, rather handsome." As a nice point of social observation, surely Chremes will not deny this.

525. Syrus has outfenced Chremes in this first encounter. He now drops the subject of Bacchis's beauty, for he means to use it for something else—that is, as the basis for *minume miror*, which will enable him to lead up to Clinia's love affairs, and under cover of this to the question of getting the money—his main object. **hanc deperit,** "he's gone on her." *depereo* in this sense of "dying for love of" is common in Plautus, but I think is not found elsewhere in Terence. In the same sense *amare perdite* occurs in 97. Notice the adroit way in which Syrus deepens the deceit by not being at all surprised that Clinia is deeply in love with Bacchis.

526. patrem quendam, "a father." **aridum,** "dried up" in the sense of that from which nothing can be extracted, "stingy." Plautus has *pumex non aequest aridus atque hic est senex* (Aul. 297).

527. nostin? "ah! you know him?" in apparent surprise at some gesture of assent on Chremes's part.

528. Abundet, "rolling." *ab* + *unda*.

529. Scis (= *scisne*), "don't you know?" Questions in the comic poets are sometimes asked directly, without the negative particle.

530. Hominem, "the fellow," purposely indefinite. **Quem?** Syrus does not understand who is meant. **Istunc seruolum adulescentis,** Dromo.

531. Syrus speaks aside, and then Chremes completes his remark in *qui passus est id fieri*.

532. Quid faceret, "what was he to do?"

533. fingeret fallacias, "try tricks."

536. Syrus's incredulous *garris* leads Chremes to insist more strongly.

538. Quippe quî, "inasmuch as."

540. A single **Vel** = "as for example."

541, 542. Spoken aside.

543, 544. The subject of **abeat** and **queat** is, of course, *hic*, referring to Clinia. **illius,** Clinia's supposed extravagant mistress. Comp. 450.

550–552. heus tu is so frequent in the comic poets that it amounts to a single expression. Notice how guardedly Syrus leads up through the vague *siquid huius simile*, made milder by *forte* and *aliquando*, and smoothed again by the unobjectionable *ut sunt humana* — all indicating the improbability of anything amiss really happening — to his real thought *tuos ut faciat filius*, which might have roused suspicion without the preliminary softening.

553. usus: Comp. note on *usus est*, 80.

556, 557. ne = *nae*. **si usus ueniat,** a light and delicately ironical repetition of Chremes, *non usus ueniet* in 553. This is not wholly lost on Chremes, who works *quom usus uenerit* into his rejoinder. After 558 he goes into his house.

559. Numquam umquam, "never did I ever."

Sc. 5.

Chremes, who has been but an instant (since 558) in his house, now comes out in indignation in company with Clitipho, whom he had caught acting immodestly towards Bacchis, the reputed mistress of Clinia. This unlooked-for incident (quite in keeping with Clitipho's rashness; see 371) threatens to reveal the true state of affairs. Syrus promptly comes to the rescue, joins in rebuking Clitipho, and has him hurried off the stage. He then develops to Chremes his plan for getting the money for Clinia (really for Clitipho).

The excitement of the first part of this scene (562–590) is well reflected in the rapid changes of the metres, which are altered every few lines. Consult Table of Metres at end. The latter part (591–613), after the disturber Clitipho has been gotten rid of, flows evenly in one metre, the trochaic septenarius.

563. Quid ego feci? Clitipho is not only guilty but shameless. Comp. his question in 956.

564. Hisce, "my own."

565. illi, Clinia. Chremes does not suspect the truth about Bacchis, but is angry at Clitipho's breach of faith towards Clinia.

566. contumelia, "a high insult," more than *iniuria* (565).

567. subigitare, "tamper with."

568. in uino, "at the wine," at the close of the dinner the night before.

571–578. Chremes takes Clitipho aside to advise him quietly. He is great at giving advice on all occasions. Comp. notes on 200 and 440. **ab ore eorum** means out of sight of those in Chremes's house, Bacchis especially. **ea facere,** "the doing of them." **obsequi,** "to indulge him" (Colman).

579. Quid iste narrat? aside to Clitipho.

580. Tace sodes: Clitipho is annoyed at the rebuke and alarmed lest Syrus betray him.

581. Recte sane, whispered to Clitipho, who at once assumes an air of penitence, in keeping with Syrus's mock rebuke. **quin mihi molestumst,** "why, it distresses me!"

584. Spoken aside. Clitipho's talk is too dangerous to allow it to continue longer. Now is the time to get rid of him, when he has professed such becoming regret. If he stays much longer Chremes will find out the truth, and then farewell to getting any money for Clinia on the ground that Bacchis is his mistress.

588. istac, supply *uia*. **istorsum** = *isto* + *uorsum*. Comp. note on And. 176.

589. Clitipho goes off muttering angrily.

590. Syrus retorts loudly. The metre of this line is the duplicate of 589, which taken with this forms an isolated pair of iambic senarii, and closes the first part of the scene with the disappearance of Clitipho. See opening note to the scene.

591. Censen uero? Syrus turns to Chremes and takes up his last sentence *recte dicit*, *censeo* (588), which was meant to be an approval of Syrus's advice to send away Clitipho. Syrus takes it up as though it were a more general approval.

593. tibi is emphatic.

595. quod dudum tecum egi refers to their last conversation, especially to 545, 546. *De fallacia dicis?* as though just remembering it as part of a general conversation.

599. Pessuma: *mala* when applied to women often means "shrewd" or "scheming."

600–606 contain the plan of Syrus, which he palms off on his master as a story of the business affairs of Bacchis. It is very important to a clear apprehension of the remainder of the play that the characters here mentioned be thoroughly distinguished by the student.

601. huic is the *anus Corinthia* (600). **haec,** Bacchis.

602. Ea, the *anus Corinthia* again. Her death is a skilful way of getting rid of a possibly troublesome and unnecessary figure in Syrus's story. **filiam,** Antiphila.

603. Ea, Antiphila; **huic,** Bacchis. This fictitious money transaction is the basis of Syrus's plan: Bacchis had loaned money to the *anus Corinthia*, who died without paying it back, but gave her *filia adulescentula* as security to Bacchis, who might, of course, sell her as a slave and so get back her money.

604. Hanc, Antiphila; **secum,** Bacchis. **apud uxorem,** the same person as *tuam matrem* (335). It is Sostrata, wife of Chremes and mother of Clitipho. Of course Antiphila is at the house of Chremes. Why Syrus makes Antiphila seem more respectable by speaking of her residence as with Sostrata, instead of as at Chremes's house, is not yet disclosed, but comes out in the next scene. Antiphila is to prove a long-lost daughter.

605, 606. sibi . . . illam, Bacchis. **illi,** Clinia. The second part of Syrus's device (based on 603). Bacchis wants her money at once (*nunc*), and asks Clinia to obtain it. She will pay him back afterwards, and meanwhile offers Antiphila as security.

606. mille nummum (= *nummorum*), the sum of money mentioned for the first time. It equals ten *minae*, under which form it appears later (724). It is the amount Syrus had secretly promised Bacchis if she should come and pretend to be Clinia's mistress. The sum is skilfully chosen. It is considerably smaller than the price of an ordinary slave (which in the comic poets runs from twenty [see Adel. 191] up to sixty *minae* [comp. Plaut. Most. I. 3. 141]), and hence Antiphila is ample security. But it is also a large sum of money for a young man to be spending. Hence Chremes's amazement in *et poscit quidem?* "she does, does she?" Bacchis demands a good round sum, indeed.

607–609. Chremes does not come forward with the money as Syrus had hoped, so he must say he meant to try Menedemus. **captam,** "stolen."

610, 611. Chremes proceeds to suggest what he thinks a fatal objection to this plan. But Syrus shifts his position at once in *optata loquere* (= *loqueris*), "well said!" "excellent" = "it suits me exactly." Chremes cannot see how this can be so. Syrus, as if a refusal from Menedemus had been in his mind all the time, answers *non est opus*, "of course, he don't have to buy her (in order to carry out my plans)."

612, 613. Chremes is puzzled, and as Syrus is about to invent some explanation the door of Chremes's house opens.

Sc. 4 (iv. 1, 2).

Enter Sostrata, the wife of Chremes, in company with her nurse Canthara. The changes of metre in the scene correspond to the principal changes of action. The opening part (614–622) which precedes her interview with Chremes is in iambic octonarii, the interview itself (623–667) in trochaic septenarii, and the rest of the scene (668–678), which contains Syrus's soliloquy after Sostrata and Chremes disappear, is in iambic octonarii.

617. Supply *uide* before **ut.**

620. non temere est, "it's not for nothing." A common phrase.

622. Ehem, "what!" an exclamation of surprise. Chremes repeats it rather mockingly, as if there were no need of such displays of astonishment over nothing.

625. purgatio, "disclaimer."

627. tolli: See note on And. 219. The cruel practice of exposing female infants to death was not uncommon among the Greeks. The birth of a daughter was thought to be undesirable. Posidippus, one of their comic poets, says —

υἱὸν τρέφει τις κἂν πένης τις ὢν τύχῃ,
θυγατέρα δ' ἐκτίθησι κἂν ᾖ πλούσιος.

628. "I've gained a new mistress (besides Sostrata) and my master has gained a loss." **auctus damno** is an example of the figure *ὀξύμωρον*, or a self-contradicting phrase. For the same idiom in English comp. Acts xxvii. 21, "to have gained this harm and loss."

629. Minume is in answer to *sustulisti.* **Corinthia** is not reassuring to Chremes. Sostrata tries to help matters by adding *haud inpura.*

630. O Iuppiter: See note on And. 930. Chremes is greatly

excited. Of all things in the world, to hand the young child over to a woman from such a place as Corinth!

635. interemptam, supply *esse.*

639. Nempe is sarcastic. *nempe planissume,* "why, it's perfectly clear."

640. Per te, "for all you were concerned." See *per me,* And. 699. The horrible alternatives are *quaestum faceret,* becoming a courtesan, or *ueniret palam,* public sale as a slave.

641. satis est, "is well enough."

642. Quid agas? "what can one do?"; the second person employed in a general sense.

644. uincor, "I yield." In the same sense *uictus* occurs in 438.

645. natu, "by nature," as a man. Sostrata at once concedes his superiority to herself, so *stulta, misera* and *religiosa* (649, 650) as a woman. Supply *sit* with **ignoscentior.**

651, 652. The custom of placing a ring or some other token ("quelque bijou," Mme. Dacier) on the child who was to be exposed appears to have been superstitious (*religiosa*). It looked less like totally disowning the child, and may have been inspired by the hope that some one would bring up the child in hope of reward from the mother whose ring or token it bore.

657. exilui (= *exsilui*), "I rushed out."

658. nisi quaeras, "still, you might ask."

659. Interii: As Antiphila turns out to be the daughter of Chremes, any scheme for raising money by using her as security is bound to fail. In the first place any sale of her, even to secure a debt, was illegal, as she was an Attic citizen. See Adel. 193. In the second place she could not be pledged for a debt without her father's consent. See 794, 795.

660. illa, the *anus Corinthia* of 629.

663. Ipsast: Syrus, as an old family servant, might be expected to recognize the name Philtera.

665. in, "in the matter of."

668. Nisi me animus fallit, a comical repetition of the words with which Sostrata had entered (614).

669. A military figure. There is a parallel Greek proverb εἰς στενὸν κομιδῇ αἱ δυνάμεις ἐμοὶ καθίστανται. Such metaphors are rare in Terence (there is another in Phorm. 346, 347), but comparatively frequent and sometimes elaborate in Plautus. See his Miles Gloriosus, 219–230. **oppido,** "utterly," "entirely."

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672. latere tecto is better explained as part of the military figure ("without exposing my flank" = "without defeat to myself") than as a gladiatorial metaphor, "with a whole skin."

673. bolus is explained by Donatus to mean a morsel or fragment, *frustum cuiusque rei.*

675. Proverbial. There are several fragments from the Greek comedians containing the same thought. One from Menander is (1245. 862f.)

ἁλωτὰ γίγνετ' ἐπιμελείᾳ καὶ πόνῳ
ἅπαντα.

678. tamen, "after all." See note on 119.

Sc. 5 (iv. 3).

Clinia enters in a state of great delight. His Antiphila is now proved to be of good family, and no obstacle remains to his marrying her and to a reconciliation with his father, Menedemus. In his happiness he forgets all about Clitipho's interests. The scene opens in iambic septenarii (679–707) and closes in trochaic septenarii (709–722).

681. frugalior, "more exemplary."

682. cognitast, supply *Antiphila.* Spoken aside.

687. illius, Antiphila.

693. Deorum uitam apti sumus: For the sentiment comp. 679, 680, and note on And. 959. *apti* = *adepti.*

694, 695. At iam hoc non agis, "but you're not listening," as he sees Clinia still preoccupied. *hoc* refers to *audio.* Syrus in *uidendumst, inquam* proceeds to reiterate emphatically what he had ineffectually tried to say in 689.

697. Senex, Chremes.

698. Si abduxeris (*Bacchidem*), from Chremes's house over to yours and keep up the pretence a little longer.

701. causam, "excuse." Clinia is ready to lie, but cannot see just how to do it successfully.

702. Quid ais? "What!" See note on And. 137. Clinia's astonishment is natural enough.

706. recta uia, "right away." Colloquial. See And. 600.

711, 712 contain Syrus's new plan. **istam,** Bacchis.

713. Clinia's hope for marrying Antiphila depends on Chremes learning that Bacchis is not really his mistress.

715. Clinia begins to whimper. It is just like him. See note

on 247. **illi,** Clitipho, whose interests Syrus would naturally serve first.

716. malum, interjectional, "the mischief!"

717. "It's only a day — while I'm getting the money." **pax:** See note on 291.

719. quid si caelum ruat, a very common proverb. The original is τί εἰ οὐρανὸς ἐκπέσοι; Comp. "if the sky should fall we would catch larks." Chremes's *quid si* of the previous line sounds derisive enough as Syrus repeats it twice.

720. Metuo quid agam, another glimpse at one of Clinia's leading traits. Comp. *O Clitipho, timeo*, 240.

Sc. 6 (iv. 4).

A new danger threatens Syrus's hopes of getting the money. Bacchis and one of her maid-servants come out of Chremes's house. She has waited long enough, she thinks, for the money she had been promised the day before. Syrus shall detain her here no longer. The scene has a special literary interest in view of the charges brought against Terence to the effect that his friends helped him write his plays. See 23, 24. Cornelius Nepos says that Caius Laelius professed to have composed the verses beginning *Satis pol proterue* one evening at his villa in Puteoli. See Suetonius, "Vita Terentii," § 3. The metre is iambic septenarius.

724. It is not easy to decide whether **Decem minas quas mihi dare pollicitus est** is in a rough apposition with *promissa* (723), or whether there is an ellipsis of something which connects *promissa* with *decem minas*, "his promises—about the ten *minae*."

727. animi modifies *pendebit* as a genitive of the part affected. This construction is not uncommon with *pendeo*, *excrucior*, *discrucior*, and *angor*, which originally denoted forms of bodily suffering, and with *fallor*. *pendeo* referred to the hanging up of a slave with a weight attached to his feet. Comp. *pendes per pedes;* Plautus (Asin. 301, 302–305).

728. Notice the balancing of the thought in **Clitipho pendebit animi** and **Syrus tergo poenas pendet.** Clitipho shall suffer, but that rascal Syrus far more.

729. "There's a fine enough promise for you!" spoken aside to Syrus.

731, 732. uillam, "country seat." Notice the contemptuous

contrast between the *uilla*, where she might be as well as not, and *huic fundo*, "this common farm."

733. Curriculo, adverbial, lit. "on the run." Only instance in Terence, but frequently found in Plautus. **per-curre,** "run across." **miles,** probably the same as the *miles* of 365. **Dionysia**: See note on 162.

735. uerba me daturam esse: See note on And. 211.

737. "Why, the money's ready." Then Bacchis mockingly answers, "Why, then I stay."

738. scin quid (*sit tibi faciendum*)?

739. Syrus must get Bacchis away from Chremes's house, but he cannot tell her the real reason, which is to prevent Chremes's learning the truth about her relations with Clitipho. Clinia is too uncertain to be trusted to keep up the deceit much longer. **pompa,** "procession," somewhat grandly.

740. argentum cudo, "coining money." *cudo* was coining by stamping the design on the piece of metal by a blow from a heavy hammer which held the die.

741. Non est temere: See note on 620.

742. Etiam, "any further."

743. Sequere hac, to Clinia and Phrygia as well as Bacchis. *hac* is towards Menedemus's house. **heus, Dromo,** as they stand in front of the house.

744. Ancillas Bacchidis, who had been left behind at Chremes's house. There were more than ten of them when they first arrived there. See 451.

747. damnum, object of *adportet.*

748. Bacchis and Phrygia enter Menedemus's house. With them is Clinia, who now, for the first time since his return, enters his father's house. Syrus takes Dromo over to Chremes's house to bring over the servants of Bacchis. This clears the stage entirely and consequently terminates the act.

Actus IV.

The whole act is in iambic senarii.

Sc. 1 (iv. 5).

Chremes has learned that Clinia and Bacchis, with her numerous attendants, have gone from his house over to the house of Menedemus. He still thinks Bacchis is Clinia's mistress, and pities old Menedemus for the new misfortunes in which his abandoned and extravagant son is about to involve him.

Now follows the master-stroke of Syrus. He deceives Chremes still further by telling him the truth about Bacchis and Clitipho, as if it were Clinia's version of the facts told to Menedemus in order to clear himself and persuade Menedemus that there was now no obstacle to asking for Antiphila in marriage. Syrus explains that this trick of Clinia's is to obtain Chremes's consent to his marrying Antiphila, for the sake of getting money from Menedemus (855, 856) for the wedding. This, of course, he will spend on Bacchis. Chremes rejects this indignantly, as Syrus expected, and also the proposal that he should pretend to consent to betroth Antiphila to Clinia. Then Syrus suggests that Chremes, as a gentleman, will surely pay the ten *minae* (= *mille drachumarum*, 601–603) his daughter virtually owes to Bacchis, as a debt of honor. At last he agrees to this and to allow Clitipho to take it to Bacchis, in order to help on Clinia's supposed pretence to this extent anyway. Syrus is thus perfectly successful.

749. uicem, the less common form of *in uicem* (*inuicem*), "in turn." Chremes has had his turn already at entertaining Bacchis.

750. deuenisse, "befallen."

752. Etsi: See note on 119.

759. Chremes's remark seems to be called forth by Syrus's expression of anxiety to see him (757) and by the sudden departure of Clinia and Bacchis with her servants to Menedemus's house. Both of these he can explain only by supposing that Syrus has had some dealings with Menedemus. He is, of course, mistaken.

760. De illo quod dudum refers to 595, 596, and through that to 545. The reference is to the duty of Syrus to concoct some trick on Menedemus to help Clinia. Not to the plan of having

Menedemus buy Antiphila, which is now impossible and unnecessary to Syrus's plan, as he had himself asserted in *non est opus* (611). **dictum ac factum reddidi,** "no sooner said than done" (Colman). Syrus makes a general assertion of success in working some trick on Menedemus.

767-769. This is the trick which Syrus says he made Clinia play on Menedemus. **Secum adduxisse,** "taken her with him" to the house of Menedemus.

770. Dic sodes, "say it, please," as though Syrus had not heard *probe* quite clearly.

771. Now that Chremes has expressed his delight at the skilfulness of the trick, Syrus introduces *quod super est fallaciae* as though there were something just as good to come.

772. ipse, Clinia, on his own motion.

774-776. A staggering proposal in Chremes's eyes.

777. Syrus explains it is only a shrewd device to get money out of Menedemus. **dabitur,** "will be given" by Menedemus for his son to supply Antiphila with her wedding outfit. This early custom, which disappeared later, is referred to in Plautus (Mil. Glor. 1099, 1100):

> *Aurum átque uestem múliebrem omnem habeát sibi*
> *Quae illi ínstruxisti.*

778. qui = *quo.*

782. Non meast simulatio, "it's not my way to pretend."

783. tu istaec tua in strong contrast with *me.*

784. Chremes recurs in mind to *neque do neque despondeo* (779).

787. istuc, "as regards that matter."

788. Aequi bonique facio, "I take it as good and fair" = "I acquiesce."

790. "Very good, I'll find something else." Then Syrus turns, as if casually, to another matter.

791. ista, "that daughter of yours."

793. quid mea (*refert*)?

794. illa, the *anus Corinthia* of 600, 601.

796. Proverbial. Cicero says of it *factum est iam tritum sermone prouerbium* (De Off. I. 10). **ius summum** is the rigid insistence on one's legal right, irrespective of other considerations.

797. Haud faciam, "I won't do that," that is, resort to such expedients.

804. Exit Chremes.

Sc. 2 (iv. 6).

Clitipho returns from his walk (587) angered at Syrus, but is soon made acquainted, to his great delight, with the fact that the money for Bacchis is secured.

808, 809. ne denuo extrudar: See 590.

810. Vt = *utinam.*

813. Ibin, "Away!"

818. abisti, mihi amicam adduxti, "you went and brought me a mistress."

825. deamo te, "I thank you heartily." Comp. *merito te amo,* 360.

826. *ne* or *ut* are often omitted after *caue* or *fac.*

828. paucula, "but little," less than *pauca.*

Sc. 3 (iv. 7).

829. Enter Chremes with the money. **Vbi hic,** "whereabouts here."

830. dixti huic? "have you told my son here?" addressed to Syrus. **pleraque omnia,** general and evasive, "pretty much everything."

831. I: quid stas, lapis? Clitipho is too amazed to do anything but stand and stare.

832. Quin accipis? "Why don't you take it?"

834. Exit Syrus and Clitipho with the money.

836. pro alimentis, "for her keep."

837. ornamentis refers both to clothes and ornaments here; anything that goes to deck out the person. Chremes talks as if he were buying back his daughter from Bacchis, clothes and all. In the sale of a slave, according to Bentley, a certain sum was paid *pro nudo corpore,* for the mere person, and another sum *pro vestimentis siue ornamentis.* There are several instances in Plautus where ten *minae* is the sum paid *pro vestimentis.*

838. adposcunt, "they'll be asking besides." **talenta duo,** an ordinary dowry. Comp. 939, 940 and note on And. 101.

839. fiunt moribus, "are done by custom."

Sc. 4 (iv. 8).

Menedemus has been informed by Clinia of the truth about

Bacchis and Antiphila, as Syrus had directed (702, 703). He now enters to ask Chremes's consent to the marriage of Antiphila with his son Clinia. Chremes rallies him for being so simple as not to see this is merely a trick on the part of Clinia to get some money. Menedemus does not object to the trick, for he will bear anything rather than lose his son again. At last Chremes, half disgusted, yields to his importunities and promises Antiphila in marriage.

842, 843. Spoken to Clinia, who is in the house.

844. Vt errat, chuckling at Menedemus's simplicity.

848. quid hominis? "what sort of a man?"

849. Inter nos dictum refers to the conversation of Chremes and Menedemus in 470–475 and 495–497.

852. Immo, "(granted), but (how do you explain this fact)?"

853, 854. ita aiunt, "that's what they say." Chremes is surprised at Menedemus's credulity and answers him by *et aiunt,* "here's something else they say, too." Then by showing a deceitful motive for Clinia's desire to marry Antiphila he throws discredit on the idea that Bacchis is Clitipho's mistress, for this, too, may be a made-up story as well as the other.

855. Chremes argues in the very words Syrus had put into his mouth but a short time ago (777, 778).

856. Id est profecto, "of course, that's the explanation." It's part of Clinia's trick to get the money.

857. Menedemus is dejected. Clinia is not so good as he hoped he was.

862. perfice hoc perpetuo, "settle this finally."

863. Chremes is reluctant. "Say we have met and that you urged the match."

864–866. Menedemus wants more. All this amounts to nothing without the formal word of betrothal (*despondeo;* see note on And. 102). Chremes at last yields in *desponsam esse. istuc* refers to this expression.

867. Chremes is rather testy. "(There! tell him all this), so that he may ask you for the money as soon as possible."

869. istius obsaturabere, "you'll have your fill of him."

873. The stage is left empty, as after 748.

Actus V.

The preceding four acts have brought the play to a crisis. In the first act, or *expositio*, Clinia's love affairs furnish the opening situation. The next three acts contain the *involutio*, or plot, in which the main motive is the successful development of Clitipho's love affairs under cover of Clinia's through the agency of Syrus. Chremes, the father of Clitipho, is a self-confident man prone to advise others, and tries to help out Menedemus, the father of Clinia, by advising him to tolerate his son's behavior without openly encouraging it. Menedemus readily consents, and Chremes advises Syrus to arrange whatever is necessary to keep up the apparent deceit to be practised on Menedemus. Syrus adroitly utilizes this so as to deceive Chremes (who is ignorant of Clitipho's love affairs) in the very way in which Chremes had urged him to deceive Menedemus.

The fifth act, or *evolutio*, clears up the intricacies of the plot by turning the tables on Chremes, who now ascertains the truth about his own son. He who was so ready to advise others, so wise and sagacious, is caught in his own net. The love affairs of Clitipho and Clinia are happily arranged, Clinia marrying Antiphila, the daughter of Chremes, and Clitipho renouncing Bacchis and taking a wife. As a last step Syrus is forgiven.

Sc. 1.

Menedemus has learned the truth about Clitipho. He communicates it to Chremes, who is astounded and enraged beyond all measure, and resolves to disinherit his son and inflict exemplary punishment on Syrus. The scene opens in trochaic septenarii (874–907), changes suddenly to iambic senarii as the truth about Clitipho flashes upon Chremes (908–939), and returns to trochaic septenarii for the rest of the scene (940–954).

875. adiutor . . . monitor . . . praemonstrator, "helper," "prompter," "director," appear to be terms of theatrical meaning. Chremes had taken such complete charge of Menedemus that the latter had only acted the part assigned him.

877. plumbeus, "leaden-head."

879. Chremes steps out of his house reproving Sostrata within, because of her endless exclamations of joy over her newly found daughter.

882. illic = in the house of Menedemus, where Syrus and Clitipho had gone to take the money to Bacchis, promising to come back soon (833, 834).

886. Hahahae: Chremes cannot contain his laughter as he thinks what a fool Menedemus is.

887. Voltus hominum fingit, "make up the very looks of men" as well as make up the tricks. He's a great artist.

888. Idem istuc mihi uenit in mentem is ironical.

889. Veterator, "an old hand."

890. Ain tu? See note on And. 137.

891. Quid, "how much" money.

892. iniecisse uerba, "threw in a word."

897. qui, "inasmuch as."

898. finxit: Menedemus rubs in Chremes's saying *uoltus fingit* (887) with a vengeance.

900. Quid agit? "what's he up to?" spoken aside.

901. Vah, "pshaw," dissuasively, as though he said "you don't really want to know."

905. Solus? . . . Solus, "alone?—yes."

908. For the change of metre here consult introductory note to the scene.

909. Decem dierum familia, "supplies for ten days." They have eaten me out of house and home.

910. Menedemus pretends not to see the point. He inquires whether Chremes says this because Clitipho has been so kind to his friend Clinia.

911. "No! his she-friend" (Colman).

914. Menedemus enjoys Chremes's discomfiture.

917. quae uidi! refers to 563 and 568.

919, 920. non te respicis, just what Chremes had once said to Menedemus (see 70). This sharpens *non tibi ego exempli satis sum.*

921. apud me, "myself." Comp. *apud me* (And. 937) and *apud te* (And. 408). Shakspeare has "he is not with himself; let us withdraw" (Titus Andronicus, I. 1. 368).

923. auxiliarier: See end of note on And. 203.

924–927. Menedemus reminds Chremes of his former advice. See 155–157.

931. "I'll have to take to the hoe," as you did, but from a more urgent reason—poverty. On **res redit** comp. note on 113.

933. Exactly what Menedemus had done.

935. nubat, to carry out the betrothal which had been already accomplished (856).

937. Notice the chiastic order. **Quid dotis?** "how much of a dowry?" **dixisse,** "say" in the sense of "allot."

938. Dotis? in an absent sort of way. Chremes is intent on something else which the mention of a dowry had just suggested. He can cut off his son, at any rate, without anything.

940. decreui: See 838. With Chremes's new plan the metre changes.

942. illi is Clinia. Comp. *dixisse filio*, 937.

946. Diffluit, "overflowing," hence "wasting."

948. Menedemus goes into his house to tell Clinia to make ready for his marriage.

949. Hic, Clitipho.

950, 951. egone = *nonne ego.* **exornatum,** "dressed out;" **depexum,** "combed down."

952. deridiculo ac delectamento, "his sport and plaything." The highest offence of which a slave in comedy could be guilty was to deceive his master. Comp. note on And. 203.

953. uiduae mulieri, a common pleonasm, like our "widow woman."

Sc. 2.

Clitipho comes out with Menedemus and Syrus. He has just learned of his father's intention to disinherit him. Chremes, with chilling severity, tells him his purpose and adds a grim hint as to Syrus's punishment. He then leaves the stage, and Syrus suggests a plan to Clitipho in order to break the force of his father's anger. The scene until after Chremes departs (954–979) is in trochaic septenarii. With Syrus's new plan it changes to iambic octonarii, which continue as long as this plan is the subject of conversation (980–999). The rest of the scene (1000–1002), where Syrus spies Chremes about to come out, is in iambic septenarii.

956. Clitipho would be glad to brazen it out, if possible. See note on 563.

958. Quoi fit, "to whom it happens."

959. nisi quod, "only that." See note on 119.

960. Eccum: After saying this Menedemus goes back into his house.

961. Quidquid (*est*) **huius** (*quod*) **feci.**

963. Construe **Quae essent** before *suauia*, 962.

964. haec, "my property here," perhaps pointing to his house.

965. Arrange for translation, **Vbi per te non licuit mihi dare** (*mea bona*) **tibi, quoi primo decuit** (*dare*).

966. proxumum, "nearest relative," spoken in general sense, and hence masculine, although Antiphila is meant.

969. Satius: See note on 475.

971. Emori, stronger than *mori*, "I wish I were dead."

972. Vbi scies, "when you know [that" = *quid sit uiuere*]. **tum istoc utitor,** "then try the other." *istoc* refers to Clitipho's exclamation *emori cupio.*

974. obesse huic, "should be visited on him." **Ilicet,** "you may go." Chremes is grim enough with Syrus.

975. aram nec precatorem: Altars were places of temporary refuge for slaves. The altar which in Terence invariably stands in the street would have been suitable for such a purpose. *precator* is an anteclassical word. It denotes an intercessor, some influential man who will intercede with a master in behalf of a slave. As a slave had no right of testimony and no civil standing in court, this was his only real resource against his master's cruelty.

977, 978. Syrus must have his joke, no matter how desperate his situation.

979. nos alienauit, "disinherited *us*," is very fine from Syrus.

984. non aberit longius, "he'll soon be back."

985. Syrus announces his new device to help Clitipho. **horum,** "their child."

989. causa, "an excuse;" *uera causa*, "a good excuse." See And. 158.

990. Syrus's question is shrewdly put. Chremes is enraged at the deceit practised upon him through the agency of Syrus, more than by his son's bad conduct. See note on And. 203.

991. matres omnes, "mothers are all."

994. "Ask them about your suspicion."

996. quoius, nom. Comp. *et quoia Graeca sit*, 8.

997, 998. quam maxume . . . tam facillume, "the more"—"the easier." For this use of superlatives comp. *quam estis maxume potentes . . . tam maxume uos aequa noscere oportet* (Adel. 501, 503). **in leges suas,** "on his own terms."

999. haud scio anne, "may be."

1001. adripi means "to be dragged before" a judge. Here "to be dragged away for punishment."

Sc. 3.

Clitipho has told his mother, Sostrata, that he is disinherited, and that he suspects this is because he is a foundling and not really her son. She remonstrates with her husband. The metres of the scene are alternately iambic octonarii (except 1004 and 1008, which are each half an octonarius) and trochaic septenarii.

1003. tu homo, "my man." A little peremptory. *mi uir*, "my husband," is gentler.

1006. nullamne . . . umquam: Comp. *numquam umquam*, 559.

1010. Immo scis, "Oh, well! then you do know." **de integro,** "all over again."

1012. hoc = disinherit Clitipho.

1015. Confitere, "admit it's so." Chremes can be brutal. **Au** expresses astonishment and pain. See note on And. 751. **istuc inimicis siet,** "that would do for your enemies," but not for your wife.

1017. The sense is "must you insist he is your son, because there is no other proof (that you ever had a son) but that you say so?"

1018. Quod filia est inuenta is troublesome to explain. The most natural sense to put upon it is "do you say this (that I am too easily satisfied he is my son), because I am satisfied (on slight evidence—only a ring) that I have found my daughter?"

1019. moribus, "in character."

1023. seuerus, "solemn," "proper." **censeas,** "you'd think he was really so."

Sc. 4.

The rest of the play is in trochaic septenarii.

1024-1027. Clitipho has evidently prepared his speech. His distress has driven him into a solemnity which sits hard on him and makes his formal talk sound a little sophomorical.

1032. si me metuis is Chremes's argument in place of Sostrata's gentle *si me amas*.

1033, 1034. Quos? the old Clitipho again in spite of himself. See *quid ego feci?* 563. **gerro,** "a trifler;" **fraus,** "a cheat;"

helluo, "a glutton;" **ganeo,** "a rake;" **damnosus,** "a spendthrift." **crede et credito,** "believe this and then believe (if you can)."

1035-1037. Clitipho takes lofty ground. This enrages Chremes. **ea causa,** that is, because he is his parent. In answer to Clitipho's hint in *parentis.*

1038. Deos nescio, "I don't know about the gods. See note on 396. Sostrata is so prone to call on the gods that Chremes grows a little weary of it. See 889.

1040. obsequare, "obey."

1041. Non, "did you not?"

1042. hac, "your mother here." **uerbum turpe** = *meretricem.*

1043. Clitipho is now unmasked before his mother. He breaks down.

Sc. 5.

Menedemus thinks Chremes has gone far enough. He has overheard their conversation from his house and comes out to help Clitipho. Syrus knows better than to come out at such a juncture, and so still remains in Menedemus's house.

1050. exorent: See note on And. 167.

1051. Si me niuom uis, pater, is about the only consideration Clitipho has left to urge.

1052. ne tam offirma te, "don't be so stubborn."

1053. Quid istuc? See note on And. 572. Chremes yields to the combined assault.

1056. Pater! in dismay. What! give up Bacchis?

1057. ipsum, "from him." Sostrata's promise is not enough for Chremes. **Perii,** in a broken and doleful voice, is all Clitipho can say.

1058. utrum uolt, "whichever he likes," either give up Bacchis and marry or be disowned. Menedemus then reasons with Clitipho.

1060. lepidam, "charming." Sostrata is apt to be a little premature. Comp. *ad me recipio: faciet,* 1056.

1062. Caesiam, "cat-eyed." **adunco,** "turned up," "snub-nosed."

1063. elegans, "dainty." **animum ibi esse,** "that his mind was set on such things." Clitipho, who has consorted with a *meretrix,* is a fine fellow to be dainty about the choice of a wife.

1064. Clitipho is alarmed at Sostrata's first selection. So he will choose for himself.

1067. See note on And. 981.

METRES OF THE HEAVTON TIMORVMENOS.

PROLOGVS,	1–52,	iambic senarii.
ACT I. Sc. 1,	53–174,	iambic senarii.
Sc. 2,	175,	trochaic octonarius.
	176,	" septenarius.
	177,	" octonarius.
	178,	" quaternarius.
	179–180,	" septenarii.
(ii. 1, from 213),	181–229,	iambic octonarii.
ACT II. (ii. 2), Sc. 1,	230–241,	iambic octonarii.
(ii. 3), Sc. 2,	242–256,	trochaic septenarii.
	257–264,	iambic octonarii.
	265–311,	" senarii.
	312,	trochaic septenarius.
	313,	" octonarius.
	314–339,	" septenarii.
	340–380,	iambic senarii.
(ii. 4), Sc. 3,	381–397,	trochaic septenarii.
	398–404,	iambic octonarii.
	405–409,	" senarii.
ACT III. Sc. 1,	410–511,	iambic senarii.
Sc. 2,	512–561,	iambic senarii.
Sc. 3,	562, 563,	trochaic octonarii.
	564,	" septenarius.
	565,	iambic octonarius.
	566,	" quaternarius.
	567–569,	trochaic octonarii.
	570, 571,	" septenarii.
	572,	" octonarius.
	573,	" septenarius.

Act III. Sc. 3,	574,	trochaic	octonarius.
	575–578,	iambic	octonarii.
	579,	trochaic	septenarius.
	580–582,	"	octonarii.
	583, 584,	"	septenarii.
	585–588,	iambic	octonarii.
	589, 590,	"	senarii.
	591–613,	trochaic	septenarii.
(iv. 1), Sc. 4,	614–622,	iambic	octonarii.
	623–667,	trochaic	septenarii.
(iv. 2),	663–678,	iambic	octonarii.
(iv. 3), Sc. 5,	679–707,	iambic	septenarii.
	708,	"	senarius.
	709–722,	trochaic	septenarii.
(iv. 4), Sc. 6,	723–748,	iambic	septenarii.
Act IV. (iv. 5), Sc. 1,	749–804,	iambic	senarii.
(iv. 6), Sc. 2,	805–828,	iambic	senarii.
(iv. 7), Sc. 3,	829–841,	iambic	senarii.
(iv. 8), Sc. 4,	842–873,	iambic	senarii.
Act V. Sc. 1,	874–907,	trochaic	septenarii.
	908–939,	iambic	senarii.
	940–954,	trochaic	septenarii.
Sc. 2,	954–979,	trochaic	septenarii.
	980–999,	iambic	octonarii.
	1000–1002,	"	senarii.
Sc. 3,	1003,	iambic	octonarius.
	1004,	"	quaternarius.
	1005–1011,	"	octonarii.
	1012–1016,	trochaic	septenarii.
	1017–1018,	iambic	octonarii.
	1019,	"	quaternarius.
	1020,	"	octonarius.
	1021–1023,	trochaic	septenarii.
Sc. 4,	1024–1044,	trochaic	septenarii.
Sc. 5,	1045–1067,	trochaic	septenarii.

TEXTUAL NOTES—HEAVTON TIMORVMENOS.

The *didascalia* follows the arrangement of Dziatzko.

Periocha **7. Vt Eius,** Umpfenbach, Fleckeisen, Dziatzko. **ETEIUS,** A, followed by Wagner. *Et* yields to an unforced grammatical explanation as *ut* does not.

9. Suum, Umpfenbach, Fleckeisen. **Suam,** Dziatzko, arguing from Eun. 361.

Prologus **5. Heauton timorumenos,** Umpfenbach, Fleckeisen, Dziatzko. See Dziatzko's Introduction to his edition of the "Phormio," p. 12 (note 2). **Hauton timorumenos,** Ritschl, Wagner.

6. Rejected as spurious by Ihne, whose judgment has been generally accepted. Dziatzko says of the verse, *grammaticorum sapientiam redolet.* So much of the argument, however, as rests upon the idea that *duplex quae ex argumento facta est simplici* means that Terence resorted to *contaminatio*, and that the verse therefore directly contradicts *integra* and *integram* (4), the technical contradictory of *contaminata*, is not forcible, for although Terence has two sets of characters involving a main plot and a cross-plot, he might have invented the second set of characters which make up the cross-plot without having resort to *contaminatio.*

7-9. Dziatzko has argued with acuteness that these three lines are not properly part of this prologue, but have strayed over in some fortuitous way from the earlier short "Hecyra" prologue, where they evidently belong. He therefore removes them. But as this leaves the rest of 1–15 in disordered sequence, other changes are needful in the way of reconstruction. When 7–9 is removed, 10 goes also, because it is a transition made up to serve between 9 and 11. Then the awkwardness of 11–15, the natural sequel to 1–3, becomes apparent. Shifting this so that it immediately follows 1–3, the disposition of 4–6 is all that remains. 6 is spurious. This leaves 4–5, which is allowed to

stand before 16 sqq., because 5 is naturally prefatory to 16 if something be supplied, such as

Nulla ália graeca in eá scribunda hic úsus est.

Thus the order becomes 1–3, 11–15, 4–5, gap, 16 sqq. The difficulties of reconstruction are great. 7–9 may be set down as out of place in the "Heauton timorumenos," but how to effect the resulting necessary rearrangement is not sufficiently clear.

13. Sed, MSS. **Si,** Bentley, followed by editors generally. Guyetus thought *sed* was *jactantiae et vanitatis plenum*, and consequently, to make Ambivius boast that his *facundia* was on a par (*tantum*) with Terence's composition, was *ab officio Prologi abhorrens.* Hence Bentley alters *sed* to the more modest *si.* But is this necessary? If *tantum* may be read "only so much as" or "no better than" in its restrictive sense, the difficulty vanishes. Though authority for *tantum* in this sense when joined with *quantum* is hard to find, yet the restrictive use of *tantum* alone is common enough in comedy, and it is as easy to assume *tantum* in this sense as boldly to alter the text. See Hec. 813, Eun. 996; Plaut. Trin. 22, Cas. 87, Merc. 283.

31. Umpfenbach has a comma after **seruo.**

64. habet, Umpfenbach.

65. Serui complures, Umpfenbach, following Guyet. **Seruos compluris,** A, Fleckeisen, Dziatzko.

82. laboris est, nollem, Umpfenbach. **laborist, nollem,** Fleckeisen, Wagner, Dziatzko.

83. meruisti of the MSS. and Umpfenbach occurs nowhere else in Terence. Corrected by Fleckeisen to **commeruisti. Ei mihi,** Umpfenbach on slender MSS. authority. **EHEU,** ACFPD².

115. beniuolentia, Umpfenbach, following Calliopian MSS. **sapientia,** Fleckeisen, Wagner, Dziatzko, following corrector's recension in A, where the verse is omitted.

125. Video alios: festinare, Umpfenbach.

143. exercirent, Umpfenbach and most editors. **EXERCERENT,** MSS. (except E, which has **EXERCENT**). Comp. *in illis exercendis* (74) and *hic me exerceo* (146).

154. qui fit, Umpfenbach, with most MSS. **quod fit** is Bentley's emendation, followed by Dziatzko. **quom fit, ibi,** Fleckeisen, Wagner.

165. impulerim, MSS. **hinc pepulerim,** Bentley.

174. Wanting in A.

185. Umpfenbach has no comma after **esset.**

219. meust, Umpfenbach, following Fleckeisen. An unnecessary emendation. The MSS. read **MEUS,** and *facit* may be understood, as Dziatzko suggests.

228. rectest without ' ', Umpfenbach.

232. multae opiniones quae mihi animum exaugeant in all the MSS. Bentley attacked this reading on two grounds—first, that *exaugere animum* applies only to expressions of joy, and, second, that *opiniones* is nonsense because there was only one *opinio*, or "feeling," which Clinia entertained, and that is expressed in *uereor* (231). Accordingly he rewrote the line ("*audacter*," as he said) *multa, opinionem hanc quae mihi animo.* Later editors have endeavored to be more moderate. But Bentley's argument rests on a very narrow array of instances. *exaugere* is an exceedingly rare word, and even if no instance can be shown of its application to grief as well as joy, we have such instances in the use of the simpler *augeo* (comp. *augeo moerore*, Plaut. Stich. 55) of which *exaugeo* is merely an intensive. In regard to *opiniones* there is more difficulty. Its natural meaning is "opinions." But *multae opiniones* is clearly connected with and explained by its appositives enumerated in *occasio, locus, aetas, mater* (233). From this connection there is no escape except in slaughtering the text, and Bentley saw this as clearly as any one. But is there not some meaning for *opiniones* which is suitable to its appositives? "Impressions," "ideas," or even "suspicions" (see Cael. in Cic. Ep. Fam. 8. 10. 2) have authority, though outside of Terence. The separate instances out of which these *opiniones* arise are given in the appositives. Translate "so many suspicions conspire to torment my mind;—there's her opportunities, the place, her youth, etc."

238. [**'iam'**], Umpfenbach.

289. Umpfenbach does not print any indication of the gap after this line. See other note on 289.

290. CAPILLUSPEXUS, A.

297. I have transferred Umpfenbach's **?** after **Scin** to the end of the verse.

300. disciplina est eisdem munerarier, Umpfenbach, with preponderance of MSS. **eis demunerarier** is Fleckeisen's conjecture, with some MS. support. It avoids the awkwardness of *eisdem*, which had been noticed from before Bentley's time.

353. Ridiculum est, Umpfenbach.

402. duras, Umpfenbach, after the MSS.; also Dziatzko.

INDEX

TO THE INTRODUCTION AND NOTES.

☞ The numbers denote pages. But when two numbers are joined by a colon the second denotes the line of the play. Thus "*abhinc* 134 : 69" refers to the note on the 69th line of the play, found on page 134.

THE END.